SQUARE DANCING

FEBRUARY, 1980

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The Heritage
Square Dance Company
(See page 14)

Education Rhythmics
(See page 22)

official magazine of The Sets in Order AMERICAN SQUARE DANCE SOCIETY

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

We've been square dancers for only four years, but I have a strong feeling that several of the movements are reminiscent of military formations rather than dance steps. I should like to see a movement towards the preservation of the origins of square dancing. I don't want to skip around the floor but I love country and western music and I hope we shall keep in touch with the spirit of those origins documented by Lloyd Shaw and Cecil Sharp, among others.

Robin and Molly Andoe
Middlesex, England

Dear Editor:

When CALLERLAB accredits a caller, do they find out if he knows how to handle a cold floor and if he can check out the floor and see what it can dance? It is fraud to take people's money at the door and then call over their head. I've seen accredited callers scare their floor to death the first tip and no one can dance the rest of the night.

David Dean
Brush Prairie, Washington

Dear Editor:

An idea — since temperatures of halls are now set at 78°, why can't callers call a slow tip and a lively one? One caller says it is the same beat. Is it? Maybe it is, but we 75 year olds and 68's are noticing it more. Hate to quit dancing. My doctor says it is the best exercise, and set to music it is enjoyable, but we are wondering.

Mrs. Raymond Hanman
Seminole, Florida

Dear Editor:

Keep up the good work! I love what you are doing with the contra and Traditional Treasury material.

Ted Sannella
Wellesley Hills, Massachusetts

Dear Editor:

Several years ago we retired to Costa Rica and our experiences have been exciting and at times hilarious. The only flaw was our inability to find some beach property. We turned to Colombia, where we found Palmas de Oro, a lovely old coconut plantation on the Carib-

(Please turn to page 55)

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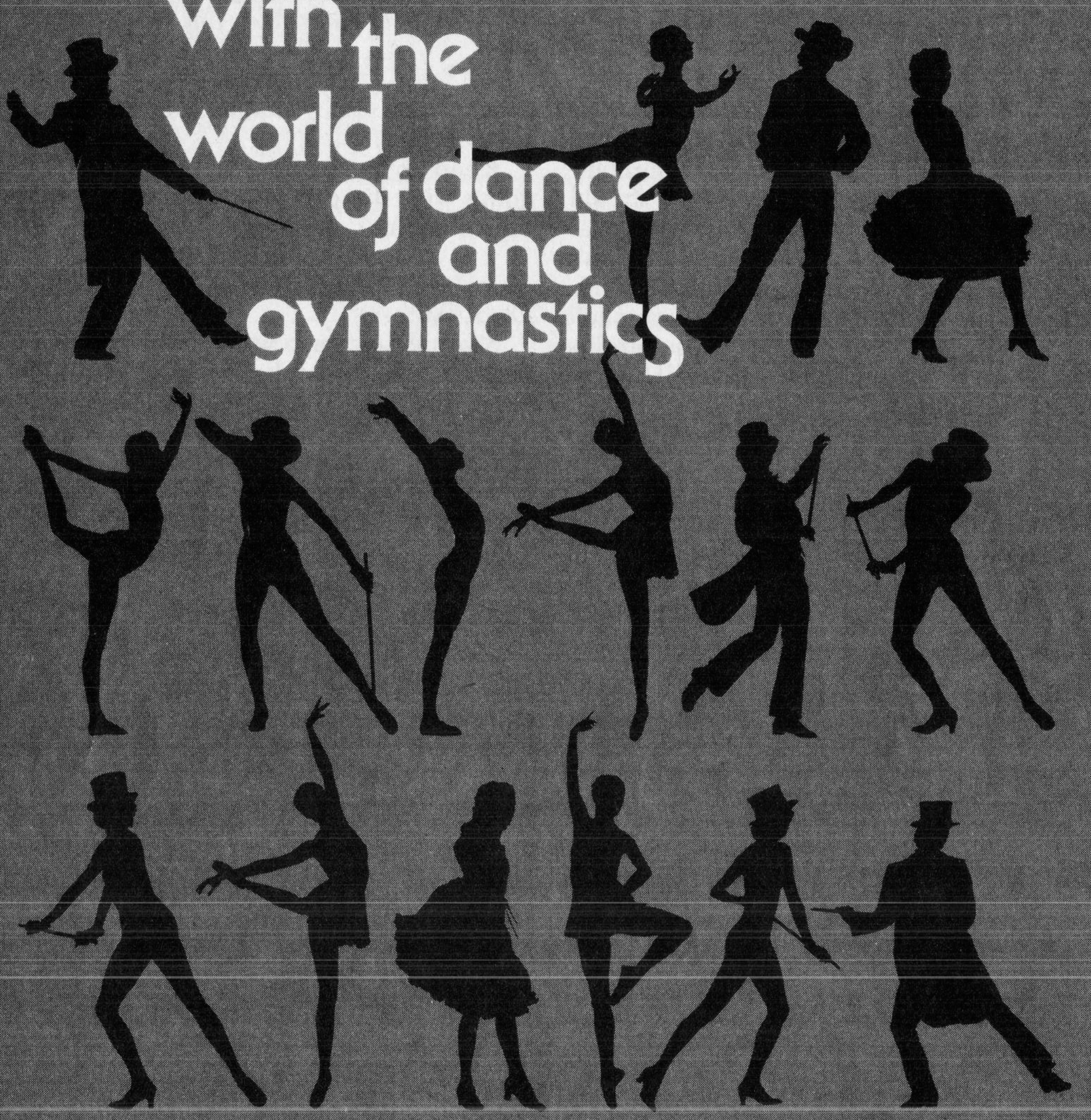
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AS I SEE IT

bob osgood

February, 1980

WE LEAN HEAVILY for what we put into each issue of SQUARE DANCING on what we receive in the mail. Sometimes we are influenced by a letter or several letters to write a specific article, or series of articles on a timely subject. Sometimes, by simply printing the letters we air the opinions of others and in this way we bring certain problems out in the open and hopefully pave the way for possible solutions.

Over the years certain blocs within the activity have been speaking up more loudly than others. Sometimes those in favor of more advanced dancing shout the loudest. Occasionally it's the callers who, because they have an international organization with a single "voice" that represents the feelings of more than1000 caller/leaders, areheard the loudest and clearest. But, all of this is only a drop-in-the-bucket when you figure that there are perhaps 9000 callers in the activity and maybe six million people who square dance. What lobby represents the dancers and the balance of the callers?

For years we have printed letters from dancers who have said such things as "we are having too many movements," or "we are dropping out of square dancing because . . ." and the list of reasons ranges from *calling that is too fast, dancing that is rough* or the *non-availability of club dances* in an area where a dancer can go without having to learn several experimental movements each night.

One letter we recently received came from a dancer who says, in part, "We have been square dancing for thirty years and have made it our way of life because it gives us so much pleasure. At least it did until CALLERLAB said APD (All Position Dancing) was necessary. I cannot do calls from any position but the traditional. The calls are all directed to the man and we have been trained to 'listen to the caller.' If a caller says *cloverleaf* I respond by going to my left."

And he goes on, "One of the purposes of this letter is to try to get the dancers point of view across . . . One of the tragedies of square dancing is that the callers never, and I mean *never*, have tried to ascertain whether a majority of dancers want to learn APD . . . (in recent years) we have persuaded 20 couples to learn to dance but only eight couples are still dancing. The average dancer will not complain to the caller. He just quits when it becomes embarrassingly difficult. I complained one night at a hoedown workshop with 20 squares present where the caller called APD. Most of the time only two squares could do what he was calling. When I protested he announced that if 'we didn't like what he was calling we could get our money back and go home.' We left our money and went home."

The writer concluded his letter by saying that in his experience no caller had ever taken a poll or asked his dancers regarding the material that he was using. While this letter was longer and more explicit than most, it nevertheless brings out an excellent point. Are the callers tuned in to the needs and desires of the dancers?

There are several direct solutions to the dilemma.

Callers — talk to your dancers. Absorb what they have to say about the activity today. And, it isn't enough to talk to just your present dancers. Contact the dropouts, those who were on the attendance rolls of recent classes, but either failed to make it through to the end or dropped out after graduation before entering a club. Go after those who were recent members of a club and who have dropped out after dancing only a short time or perhaps after several years. Normal attrition is one thing,

but see if you can determine the *true reason* for a person leaving the activity. Only in this way will you be able to correct what errors have been made and help us plan for a strong future.

If every caller were to religiously attend a dance once a week called at the level or levels he himself regularly calls, he would quickly determine for himself what was and what was not comfortable. He would discover more graphically than in any other way the difference between good and poor timing, between intelligent and impossible choreography. If his calling programs emphasizes APD then he will make a point of dancing regularly in a group that features *all position dancing*.

When visiting some callers association meetings in recent years we have had the opportunity to observe the callers as they danced during the workshop participation portion of the meetings. Sad to say, many of the callers are simply not competent dancers and in many instances they are not able to move smoothly or correctly. They may or may not be excellent callers and teachers but their ability to dance (unless, of course, the caller is physically unable to dance) is also of paramount importance. How else can a caller understand his dancers?

An active caller needs a barometer from within his dancer-ranks. He or she must have the dancer's point-of-view in order to do an effective job. We are aware of special workshop sessions where callers have brought a couple of squares together as a means of evaluating his calling. This is a giant step in the right direction. We offer one suggestion. Dancers, in their efforts to please the caller, sometimes adjust their dancing, cutting a corner, making an awkward movement look smooth so the caller will look his best, with the result that the caller feels that he is doing a good job when actually the results are not satisfactory. At the outset the caller should tell the dancers the purpose of the workshop and, if the dance or the calling is not quite right, to go ahead and let the awkward parts show. Only in this way can he improve.

Far be it from us to criticize CALLERLAB, the one organization that we feel is in a position to put all of this together. It's successes in establishing various basic plateaus of square dancing and in creating other valuable services which in time will be used to great advantage for the whole activity, deserve praise. However, the job is only half complete unless and until the callers can (1) please the dancers, (2) determine ways for all those who would like to square dance to come into the activity and (3) stay in the activity long after they have learned to dance.

Just how serious are the drop-out trends at this particular point in time? Watch this column next month for some revealing statistics.

We started this out by saying dancers need to be heard. In a month or so nearly 1000 callers from many parts of North America and from several countries overseas will gather in Miami for the Annual CALLERLAB Convention. They will be reviewing much of what their committees have been working on for the past twelve months or more. They will be considering changes in *what we dance* and *how we dance*. They will be suggesting guidelines for a limited basics mainstream program, one perhaps not unlike the American Square Dance Society's 75 extended basics program which can be taught in 30 weeks. In preparation for this we would like to make a suggestion to all of you who dance as well as to those of you who are callers.

Let your thoughts be known. If you are in the majority on an opinion it should have an influence on the direction the callers will take. If your caller is a member of CALLERLAB and is planning to attend the 1980 CALLERLAB confab then express your opinion to him. Put it in writing if you wish. If it's the opinion of a club or a dancer association why not sit down together with your caller and let him know how you feel. If you have no direct line through your caller to CALLERLAB why not send your letter directly to the President of CALLERLAB Jon Jones, c/o John Kaltenthaler, Executive Secretary of the group, Box 679, Pocono Pines, PA 18350.

Callers are in an excellent position to establish workable programs for the activity. Programs that will help to retain a logical percentage of those who are potential square dancers of the future. In order for their efforts to be effective callers *must* have a pipeline to the feelings of their dancing public.

Callers Schools
circa 1980
what will they offer you?

SHORTLY AFTER WORLD WAR II people began settling into a peacetime existence. New communities sprang up and young families began searching for ways of getting acquainted with their neighbors. Square dancing, it turned out, was a "natural," an unsophisticated, traditional reaction that filled the bill to perfection.

One problem. To start a successful program it took leaders — callers and teachers — to make this "sport" operational. There were few books, relatively no usable recordings and virtually no publications to aid these leaders. A person wishing to call or teach simply pulled himself up by his boot straps, learning as he went along, picking the brains of other callers in the area, if there were any, "borrowing" a call here, a break there, and hoping to find musicians who could provide the necessary accompaniment.

Where there were several callers in an area sometimes a form of apprenticeship training would develop. One "veteran" (and he might have been calling a year) would take one or more potential callers under his wing, allowing them the opportunity to call at one of his dances. Then they would sit down afterwards over a cup of coffee to discuss the areas where practice and study were needed. The first big change from this form of coaching came when Lloyd Shaw, a school teacher and administrator, from Cheyenne Mountain School in Colorado Springs, started his summer callers courses.

One of the major attractions at these sessions, which started in the mid 1940s and lasted for a decade, was the opportunity for callers to acquire dance material. Callers were hungry for dance ideas and these were obtained both in the form of class notes which were a part of the school program and informally in an exchange with other callers attending the school.

Today's Curriculum

Today's callers schools, while offering help in choreography, do not have to fill the caller's needs for dance descriptions. There is an unlimited supply of dance material available from books, magazines and callers note services. On the other hand, techniques, new methods of evaluation and more sophisticated choreography are subjects that show up in many of today's callers schools.

Of course, there is still the opportunity to

CALLERS SCHOOLS

The concept of attending a callers school in order to learn the skills of calling and teaching square dancing is not entirely a new one. The best known of the early schools were those conducted by Dr. Lloyd "Pappy" Shaw which reached their zenith in the late 1940s and early 1950s. These experiments in caller and teacher training set many of the standards for callers schools of the future.

Calling for evaluation, which was then and is today one of the prime inducements for attending a callers school, gives aspiring callers goals for personal improvement. An opportunity to present a square dance or a round in order to be judged on teaching techniques is of great value to the budding caller. Then, as now, a certain amount of philosophy regarding the responsibilities of calling and teaching help to form a varied curriculum.

call for evaluation, to have an interchange with other callers from different areas, to learn methods of becoming a more effective caller and a better teacher. The general principles of leadership, on "selling" and promoting the activity and conducting classes and establishing home club programs are fairly fundamental and generally included. Then, depending upon the schools and the caller-coaches who make up the various faculties, many have specialties which they delve into. Some focus on music and correct timing, some on sight calling, some on traditional dancing.

If you are seriously interested in becoming a square dance caller or improving your current skills and ability, then you will find that by knowing the staff of a school, you will be able to make a choice of that one which is best suited to your needs.

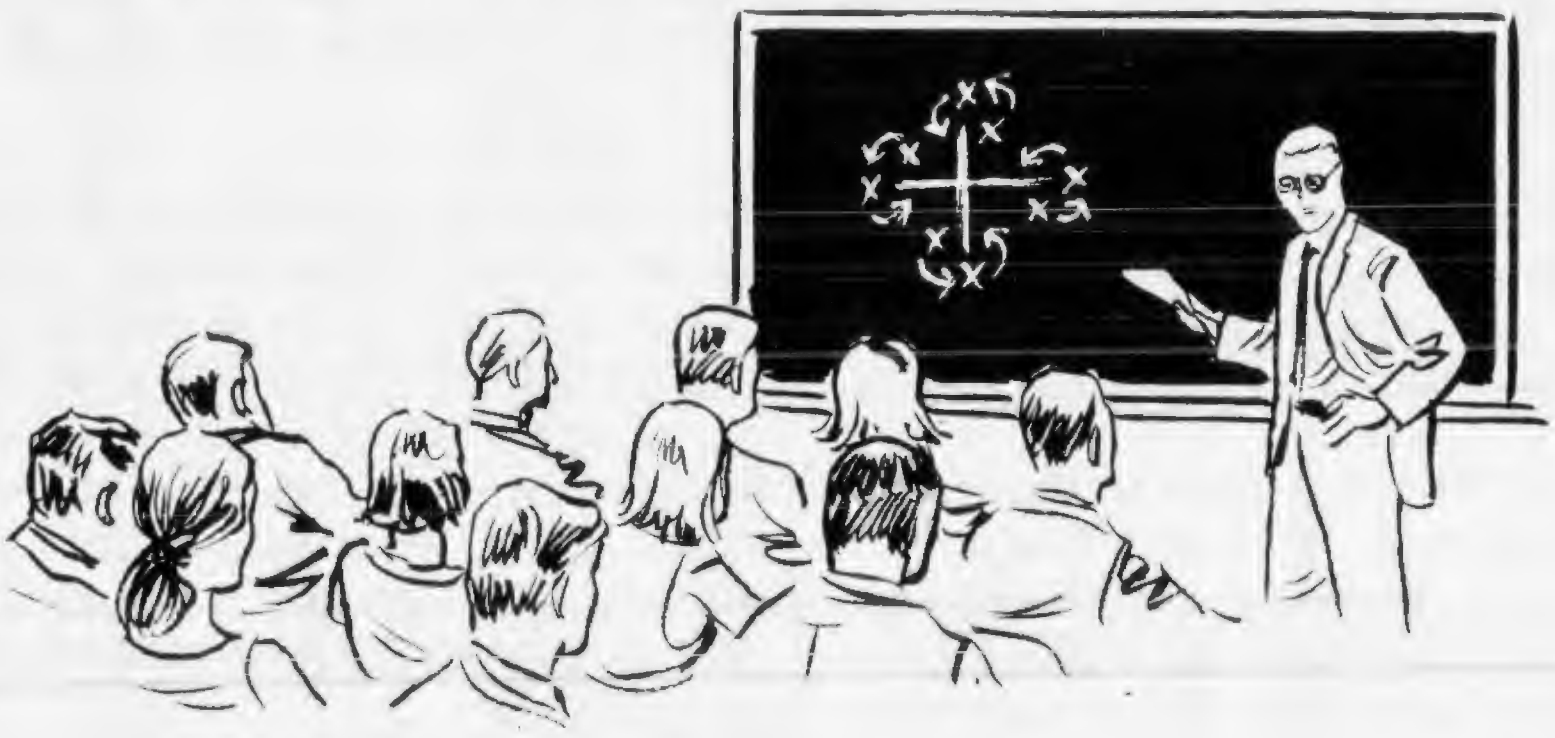
While there are a number of callers schools lasting only for a two or three-day period, the majority seem to run from five to seven days. The size of the classes are based on the number of student-callers that a single staff member is able to work with. Quite a number of callers schools limit attendance to as few as eight or ten individuals thereby providing each class member sufficient individual attention and opportunity to call for evaluation one or more times each day.

A callers school may not be the answer for each individual wishing to learn to call. Nothing replaces actual experience and an aspiring caller will stand his best chance of gaining the necessary skills by having dancers to call to regularly. The callers class experience will help the caller to discover his weaknesses and point up directions for improvement. As an example, a caller/teacher may be in the activity many years without realizing that his calling is monotonous. It may take an experienced coach to analyze the problem and he may suggest methods of varying the pitch, perhaps by the selection of different musical accompaniment.

A caller may be concerned with the fact that he is not able to retain dancers in a club or class. The actual problem may have little or nothing to do with his calling ability. It may be a personality problem, a matter of attitude or a lack of one specific skill that the caller may not be able to analyze for himself (and his wife may not dare to explain). A qualified staff member at a callers school may be able to quickly spot the deficiency and make suggestions that will bring about a needed change.

"But this is the way I have always done it," is an often-heard reason for continually committing a judgment error. This too may be pointed up in the course of a callers school. The individual faced with a certain problem may discover the solution for himself by listening to the evaluation of other student callers. This occurs frequently in the course of study and practice.

One thing that should remain uppermost in the mind of an individual attending a callers school is to "let it all hang out." The temptation is for a student-caller to exhibit to the caller-coach and the class members only those skills that he has *mastered*, not those weak spots where improvement is needed. If you do attend a callers school this year or some time in the future, don't hide those traits or problems where you need help. Chances are in this way you will return home with definite suggestions and guidelines to assist you in your goal of becoming a better caller.



Callers Schools Q and A

EACH YEAR, as erstwhile callers begin making plans to attend a callers school, we get inquiries relating to curriculum of the various institutes. Here is a sampling.

Question: My wife tells me that I have a diction problem and that if I could learn to enunciate more clearly dancers would find it easier to follow my calls. Can a callers school help me with this?

Answer: Different callers schools, by the very nature of their staff, tend to be heavy in certain subjects. If you can find a callers school that appeals to you, drop a letter to the institute spelling out your particular need. In this way you will find out if the qualifications of the faculty members cover the subject that is important to you. In the meantime, you might do well to look into the possibility of having speech therapy. Call your local board of education, check with the Dale Carnegie courses in your area or see what other avenues might be locally available to you. Incidently, Jim Mayo, who appears on a number of callers college staffs, is an expert in this field.

Question: My husband and I are both interested in attending a school, to improve his present skills, and for me to start at the beginning. Is it possible for us to attend the same school together?

Answer: Yes, it's possible. Send for several brochures to see what the different schools have to offer. Some of the callers schools that have been in operation for a number of years provide a secondary course for those who had attended previously and who would like to go on with more in-depth training. Some have one session for new callers where the work is started at the very basic calling levels and then advances during the period of the course. If a person qualifies to attend a follow-up course, having attended that particular school earlier to get the groundwork, then the coaching staff quite frequently takes this into consideration when moving along to other subjects. Check this out with the school of your choice.

Question: I understand that a student caller needs a partner in order to attend one of these institutes. I am a single girl, age 23, and I have no regular dancing partner. Will I be able to attend?

Answer: Probably. This again depends on the individual school involved. In many cases the husband and wife attend together and if the registration is large enough there are usually enough partners to go around so that during the practice calling sessions there will be a minimum of one square dancing and ready to react.

Question: I have attended three callers colleges in the last ten years. I take two callers note services and two of the nationally circulated magazines. I also own Bill Peter's callers textbook. I still have no regular clubs or classes. I'm beginning to wonder how many schools I need to attend before I do get the necessary skills.

Answer: You must have heard this a dozen times already, but simply attending a callers school will not, through some magic, turn you into an accomplished caller. In the first place not everyone possesses the talents and natural abilities to become a

caller. A person may have no feeling for rhythm or he may be hampered by an unmelodic voice or by a combination of detrimental elements. Many callers school coaches tell us that they don't hesitate to be frank in telling an aspiring caller that he "just doesn't have what it takes." Let's face it, not everyone has the singing voice, the natural stage presence or the personality to call.

1980 Rundown of Callers Schools

Following is a list of Callers Colleges for the current year. Detailed information may be obtained by writing directly to the schools. Other listings will appear in future issues.

Caller Training with Vaughn Parrish. May 11-15, Downington, Pennsylvania; Frank Lane also on staff. July through August, Parrish Ranch, Colorado. September 1-4, Joseph, Oregon. October 11-12, Bay Path Barn, Boylston, Massachusetts. Write Vaughn Parrish, Rt. 2, Parrish Rd., Berthoud, CO 80513.

Dick Leger Callers' Schools. June 29-July 5, Rutland, Vermont. Write Erwin West, 171 St. John St., Rutland, VT 05701; July 27-Aug. 3, Booneville, New York. Write Charlie Smith, 15 Servis Pl., Utica, NY 13502.

Frank Lane's Dance Ranch Callers' Schools. July 13-17, Estes Park, Colorado; Vaughn Parrish also on staff. Write Frank Lane, PO Box 1383, Estes Park, CO 80517.

Bill Peters' Callers' Schools. July 21-25, Tifton, Georgia; Jim Mayo also on staff. August 10-15, Las Vegas, Nevada; Bill and Bobbie Davis also on staff. Write Bill Peters, 5046 Amondo Dr., San Jose, CA 95219.

Cal Golden's 9th Annual Colleges. February, Carrington, North Dakota; March, Glouster, Ohio; June, Hot Springs, Arkansas — for new callers. June, Hot Springs, Arkansas; July, Jekyll Island, Georgia and Pensacola, Florida; August, Dillard, Georgia and Morristown, New Jersey; September, Lionshead Resort, West Yellowstone, Montana — for experienced callers. Write Sharon Golden, PO Box 2280, Hot Springs, AR 71901.

House of Roth Callers' School. July 13-18, Nova Scotia, Canada. Write Gloria Rios Roth, 1050 West State St., Coopersburg, PA 18036 (winters); RR 2, Annapolis Royal, Clementsport, Nova Scotia, Canada B0S 1A0 (summers).

Ed Foote's Callers' Schools. July 13-17, Pittsburgh, Pennsylvania. Write Ed Foote, 140 McCandless Dr., Wexford, PA 15090.

Harold Bausch Callers' College. August 1-3, Omaha, Nebraska. Write Callers' College, 2120 Jaynes St., Fremont, NE 68025.

ABAC Callers' Junior College. June 22-28, Tifton, Georgia. Rod Blaylock, Bob Bennett, Fred Reuter, Ed Hawkins, Bill Farmer on staff plus college's music and speech department. For callers with less than one year's experience, under 30 years of age. Write Dr. Frederick Reuter, Box 25, ABAC Station, Tifton, GA 31794.

Superschool IV. June 23-25, Memphis, Tennessee; Lee and Lilith Kopman and Bill and Betty Peters on staff. Write Bill Peters, 5046 Amondo Dr., San Jose, CA 95129.

Callers' Training Clinic. June 8 and June 15, Cleveland Heights, Ohio. Write Elsie Jaffe, 3255 Berkeley Rd., Cleveland Heights, OH 44118.

Lloyd Shaw Foundation College Workshops. June 23-27, Chatham, Ontario; Director, Bill Litchman. Write Physical Education Dept., St. Clair College, Chatham, Ontario, Canada. July 7-11, Bowling Green, Ohio; Director, Diane Burton. Write Ms. Dale Blanton, Recreation Division, Bowling Green State University, Bowling Green, OH 43402. August 10-14, Oshkosh, Wisconsin; director, Don Armstrong. Write Mrs. Shirley White, Physical Education Department, Wisconsin State University, Oshkosh, WI 54901. All offer university credit.

Callers' School. August 3-9, Otis, Massachusetts; Joe and Margaret Uebelacker and Bob and Rosemary Bourassa on staff. Write Joe Uebelacker, Durfee Rd., Buskirk, NY 12028.

Brundage/Johnston Callers' Schools. Write Earl Johnston, PO Box 2223, Vernon, CT 06066 or Al Brundage, PO Box 125, Jensen Beach, FL 33457.

Callers' College sponsored by American Square Dance Magazine. Write Stan Burdick, Box 488, Huron, OH 44839.

Caller Training. June 26-28, Memphis, Tennessee. Sessions at the National Convention staffed by CALLERLAB.

Teacher Training for Schools. Write Bob Ruff, 8459 Edmaru Ave., Whittier, CA 90605.

Asilomar West Coast Callers' School, sponsored by The Sets in Order American Square Dance Society, will not be held this summer. Watch for announcement of future dates.

Turkey Run Round Dance Leaders' School, July 20-25, Marshall, Indiana; Clancy and Betty Mueller and Wayne and Norma Wylie on staff. Write Betty and Clancy Mueller, 112 Hollybrook Dr., New Whiteland, IN 46184.

Manning Smith Round Dance Teachers' Institute, August 17-22, Stillwater, Oklahoma; Manning and Nita Smith, Ben Highburger, George and Bobbie Stone and Wayne and Norma Wylie on staff. Write Manning Smith, 2011 So. College Ave., Bryan, TX 77801. Scholarship offered to teacher sponsored by a state or regional R/D organization.

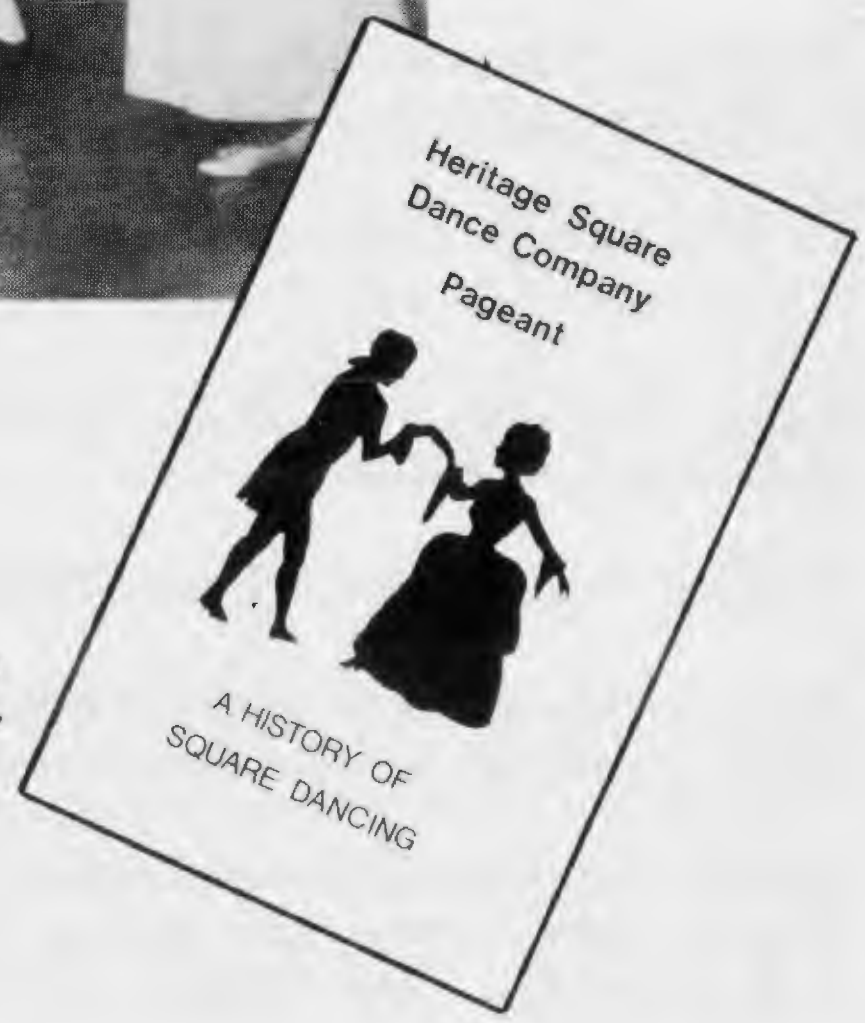
1980 Caller Scholarship Program

Again this year SQUARE DANCING Magazine and The Sets In Order American Square Dance Society will award full and partial scholarships to several individuals. Those who would like to be considered for one of the current year's awards should send us a resumé to reach us no later than February 15, 1980. The purpose of these scholarships is to help people who have a desire to attend a callers school but who need financial assistance in order to do so. Awards are given on sincerity of purpose and financial need. Winners will be announced in a coming issue of SQUARE DANCING.



A costumed French court dance traces square dancing's early roots

The Heritage Square Dance Company



WHAT A WEALTH OF HISTORY lies behind our modern day square dance! Helping to preserve this background and bring it to viewers today is the Heritage Square Dance Company of British Columbia. This charming and enthusiastic group of square dancers is headed by Viv and Mary Pallot, who, along with others, have spent hours and hours researching data on dances, music and costumes.

Initial financing was found through a New Horizon grant. With this money, the group was able to purchase patterns and materials which they adapted to authenticate costumes from the English dances of the 1400s through the Colonial dances of the 1800s. The ladies did all their own sewing with magnificent results. Today the group is sustained through contributions from the viewing public.

The first performance was given early in 1976. During the next 36 months, the Heritage Dancers performed more than 125 times, and today have a full schedule of requests for the balance of the year. The group's primary reason for forming was to present dances for those confined in rest homes, nursing homes, etc., but they have had to expand their thinking to include full-scale shows in large auditoriums and at square dance conventions. They gather for practice on Monday mornings at the West Pt. Grey Community Association. All involved bring enthusiasm, joy, good fellow-

ship and excitement about performing to the group.

The Pallots say the "success of the Heritage Pageant is in large measure due to the unusually fine people who formed the nucleus of the group."

A Sample Program

A glance at a program of the Heritage Dancers shows the following dances included as part of their repertoire:

From England —	Shephards Hey (Morris Dance)
	Ribbon Dance
	Sellengers Round
From France —	Minuet
	La Quadrille Des Lanciers (5 sets)
From America —	Fishers Hornpipe
	Glowworm Gavotte
	Boston 2 Step

and quadrilles of various eras, right up to current singing and patter calls and round dances.

The program includes information about today's square dancing, encouraging anyone reading it to try square dancing for any of the following reasons: It is not hard; it has no age limit; it is everywhere; it is an excellent source of exercise; it is fun with friendly people. A telephone number is listed for information.

We wish the Heritage Square Dancers could spread themselves far enough to be enjoyed by square dancers everywhere.



The Pallots, Mary and Viv , have spent many hours in piloting the Heritage Square Dance Company.

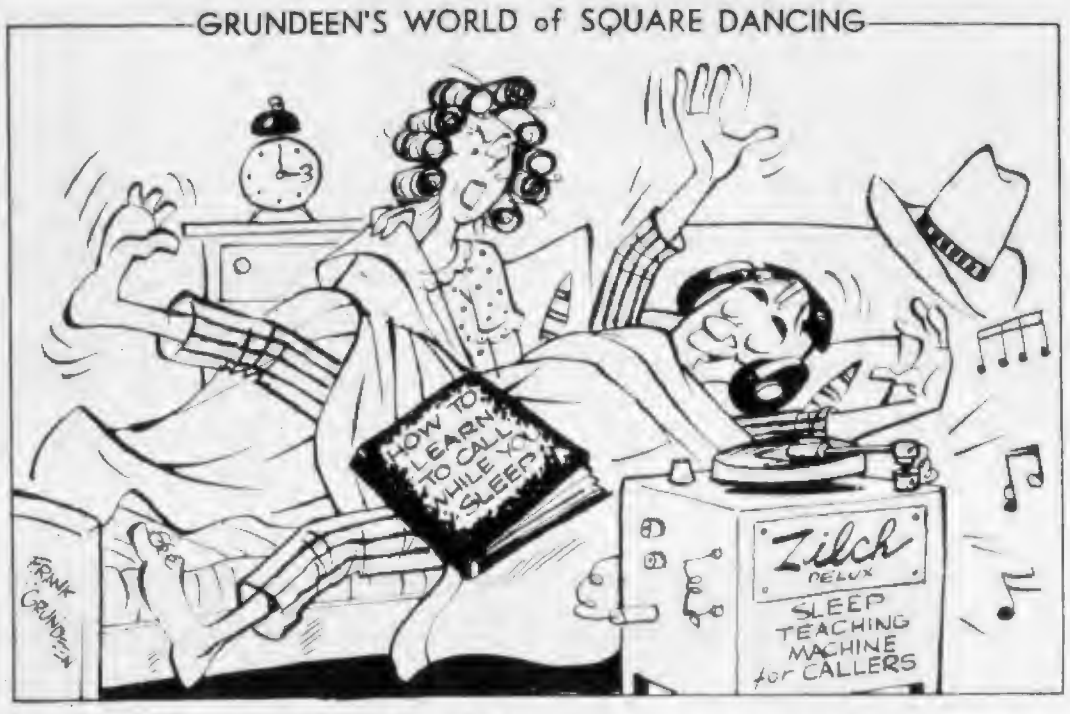


Versatility of the group is evident as the male members of the group go through a rigorous Morris Dance.



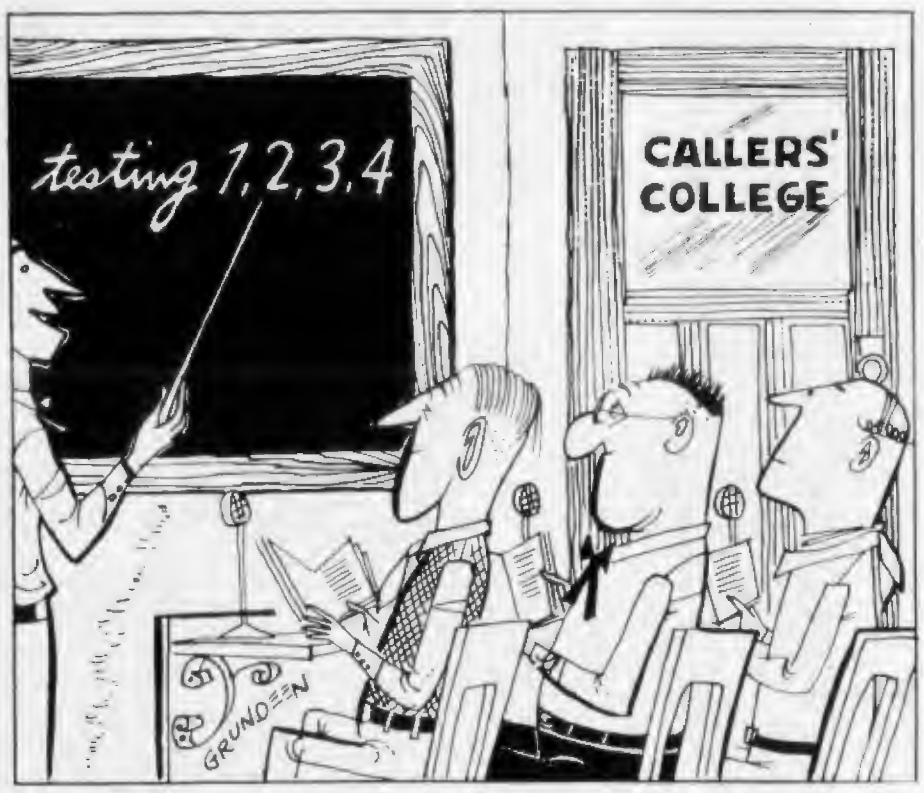
The Heritage Dancers in contemporary costume

Callers and Caller Training as seen by FRANK GRUNDEEN

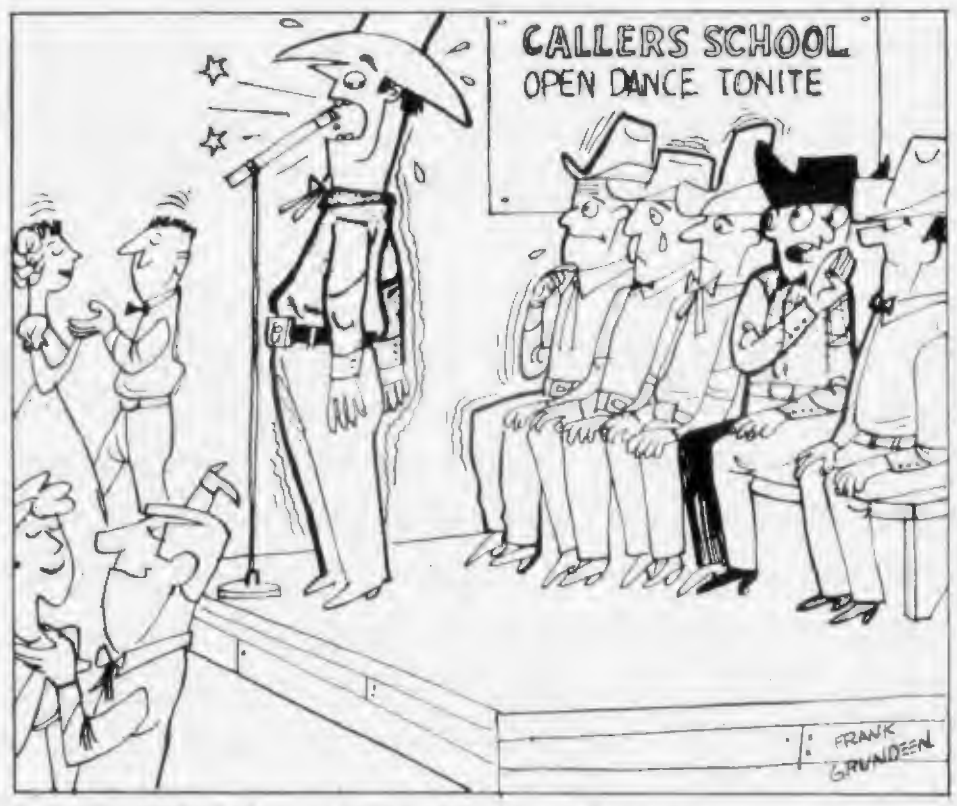


"For Heaven's sake, Henry . . . turn that thing off."

OUR BACK PAGE ARTIST, prophet and humorist Frank Grundeen, has been a part of the square dance scene for well over 30 years. During that time he has captured many of the feelings shared by club members, dancers, callers, teachers, round dancers and leaders who form the ranks of the square dancing public. Because we are featuring some of the Grundeen art of the past and because our theme this month is callers schools, we have taken from one of Frank's early books and also from his back page artistry a few true or imaginative facts of life concerning this theme.



"O.K. men! Once again —
and this time with emphasis."



"That's not static, it's his teeth
chomping on the mike."

MORE SQUARE DANCE VACATION INSTITUTES

THE FOLLOWING LISTINGS are additions to the square dance vacation institutes listed last month.

CANADA — House of Roth, Clementsport, Nova Scotia. July 6-13; July 27-Aug. 1; Aug. 30-Sept. 1. Squares and rounds in a magnificent ocean setting. Write Gloria Rios Roth, 1050 W. State St., Coopersburg, PA 18036 (winters); RR 2, Annapolis Royal, Clementsport, Nova Scotia, Canada B0S 1A0 (summers)

COLORADO — Shaw Fellowship Winter Week, Peaceful Valley Lodge, Lyons. End of year. Write Cal Campbell, Star Route, Box 150 LM, Alameda, NM 87049

FLORIDA — Camp & Dance with Jack Lasry, Okeechobee. Apr. 18-20. Write Jack Lasry, 1513 No. 46th Ave., Hollywood, FL 33021 — **Bonanza Weekend,** River Ranch Resort. Mar. 28-29. Write Louise Walter, Rt. 7, Box 363, Okeechobee, FL 33472

NEW HAMPSHIRE — Square Dance Weekend, Troy. Nov. 2-4. Traditional New England dancing. Write Ralph Page, 117 Washington St., Keene, NH 03431

NEW YORK — Funstitute Weekend, West Point. Late November. Write Al and Bea Brundage, PO Box 125, Jensen Beach, FL 33457

DISCOVERY

DEPARTMENT FOR NEW SQUARE DANCERS

Dear New Dancer

Jerry and Becky Cope who run a most unusual square dance resort at Andy's Trout Farms in Dillard, Georgia recently compiled an excellent book "Square Dancers Treasure Chest of Ideas" and in it quoted some very appropriate words for those of you who are learning how to square dance. You'll be interested in what they have to say.

"Your first square dance class can be the most important thing that has ever happened to you (and to your marriage!) It can open up a whole new and exciting life-style for you with new found friends and fun in an ever rewarding array. Here are some important suggestions for making the most of your class period.

"**Attend class regularly!** This is the most important advice anyone can give concerning the class period. Be on time! There is much material to be covered and the more you miss, the more you stand to fall behind — and to cause your class to fall behind. Be considerate of others. Besides, one other "plus" is that you get in the habit of square dancing on a regular basis.

"**Listen carefully to your caller!** Most adults have to learn to concentrate and listen to someone giving instructions all over again. Especially for those who are used to giving orders, it seems to be difficult to reverse roles and really *listen* to the caller. This is very important for all eight members of the square. Don't try to talk to others or make "cute" remarks when it's time to learn. *Concentrate and listen carefully!*

"**Make sure you learn each basic as it is taught.** Keep the teaching list (your illustrated Basics Movements Handbook) with you and mark each basic as it is taught and reviewed. Learn carefully the proper name of the basic . . . remember, these first basics are the foundation upon which to build your entire enjoyment of square dancing. Do not fail to learn each one."

These are good suggestions and as we go along we will be adding to the list of suggestions that should prove to be helpful.

How We Dance

There are quite a number of things we learn in our early dancing lessons that serve as guideposts for *how we dance* in the months and years to follow. These are not necessarily basics — call them "rules of the road" or directional signals — but they are all important in your development as a square dancer.

As an example, let's talk about *splitting* —walking between another couple. One of the most common forms of splitting comes in a







pass thru. In our example (1) the head couples move forward and in a sense split each other, each dancer passing right shoulders with his opposite (2) as they do a normal pass thru. Then, if told to do a U turn back, they turn in to face their partner (3) and continue on around, 180°, to face across.

As long as we're sidetracking a bit to discuss such things as a U turn back, let's start from a square (4) and have the head couples separate by turning their backs on their partners (5) and then walk around the outside of the square. As they meet their opposite they pass right shoulders (6) and continue on around.

Here, too, it's helpful to note that the "inactives" also have a role to play. Instead of









staying in place (as they were in figure 5) the side couples move forward to get out of the way (6). Then, as the "actives" have passed them by (7) the "inactives" will move back to place. At this point the actives would pass right shoulders with their partner (7) and continue on to follow the next call.

Finally, let's look at a simple, one couple, split the ring action. Starting from the square (1), couple one moves forward, goes down the center of the square (8) and splits (walks between) couple three (9) which has separated sufficiently so that the active couple can move between them. In this example, once having cleared couple three the number one couple will separate, couple three will move back together again (10) and the active dancers will hook on to the ends to make a four-person line (11).

None of this is necessarily difficult, but the lessons to be learned (i.e. what shoulders to pass when moving around the outside of the square, which way to turn in a U turn back and how a "split" movement works) will stand you in good stead for as long as you dance.

A helpful reminder: Listen closely to what your caller has to say when he's instructing you in the simple foundation basics and don't be reticent to ask him for clarification if his instructions are not clear to you. Study these things in your Illustrated Basic Movement Handbooks.



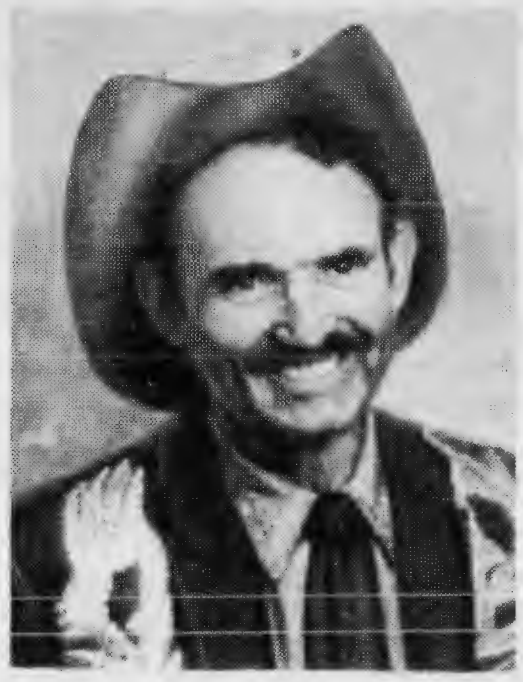






The early days of HASH *Continued*

By Les Gotcher, Zephyrhills, Florida



Les

This is the third in a series of recollections by one of America's pioneer contemporary callers. Les Gotcher was in the thick of things when square dancing reached boom proportions some thirty years ago. One of the country's first traveling callers, recording artists and magazine editors, Les, a member of the Square Dance Hall of Fame and a recipient of CALLERLAB's Milestone Award, has been tracing some of the phases through which square dancing has traveled in the last three decades. This month he looks closely at a few of the figures which played a major role in

TWO OTHER CALLS or breaks came out along about the same time. One of these was wheel and deal, the other was cast off three quarters around. All callers use the wheel and deal movement today so there is really not very much to say about it except to point out that right after the movement came out callers started to see what they could make out of it and one of the things they came up with must have died a sudden death because I never hear it used. It was too confusing for the dancers. Some caller decided that the couple on the right did the wheel and the couple on the left would do the deal. In other words, the right hand couple would do a wheel around if the caller called wheel, don't deal, and the left hand couple would just stay there facing out. As I said, it's not around today and I think that you will be able to understand why. Wheel and deal in itself was a very good addition to our basics and is one that is taught by all callers today.

Three Quarters Around

The cast off three quarters around was a movement that I was real happy to grab on to and I am sure that almost all callers back in that time appreciated it as much as I did. It made it easier for us older callers to get our dancers into positions that we had already been getting them into but eliminated a lot of words that we had to use. Please keep in mind that we older callers had ways of getting into about 90% of the positions that we get dancers in today, maybe not quite as easy, but we did have ways. I'll point this out from time to time as we go along, showing you how we could get them into positions that later basics get them into today. Going back to the cast off three quarters around movement, the reason it was so universally accepted is the fact that it cut the wording short. As I said before, we could get our dancers into that same position, and we had a call for it, but it was really a mouthful,

Heads to the right and circle four
Head gents break to a line of four
Forward eight and back you reel
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters around,
new lines of four.

That would be the call today; here is how the old one was,

Heads right and circle to a line
Pass thru and wheel and deal
Double pass thru, centers in
Ends will hinge, centers swing out
three quarters around
Form new lines of four.

By the time we were halfway through that

call the dancers would already be in new lines of four, waiting for our next call. Because that call was a whopping mouthful, you did not have time to get all the words out by the time the dancers completed the movement. At first I was a little doubtful as to how long it would stand up because of the fact that cast off three quarters around was nothing more than a bend the line in reverse.

Of course in the one movement where we did a double pass thru, centers in, cast off three quarters around, it worked very good because the dancers were in a forward motion at that point and they could cast off three quarters a lot smoother than they could stop in the middle of the line and go into reverse and bend the line. Time has proven that the cast off movement can be used in many other set-ups such as ocean wave lines, two faced lines, etc. Without a doubt cast off three quarters is here to stay. It has passed the test of time and should be taught in all beginner classes.

Somewhere in these first movements came the Alamo style. I do remember that this one came from San Antonio, Texas, home of the Alamo. Almost all callers today use the Alamo style in some form, and since all callers know the movement I will not go into it except to say that it is actually a take off on the do-si-ballinet which was considered one of the very nice movements in square dancing in older days and was used by a lot of groups when they were doing demonstrations or putting on shows of some sort.

Wagon Wheel

Somewhere in the late 40s another movement came out of the "Pappy" Shaw Institute for Callers. This one was called wagon wheel. It was very hard to teach then; it's hard to teach now, and in fact, few callers teach it at all today. The call went like this,

Allemande left and a right to your girl
For a wagon wheel, give her a whirl
Walk around her and give her a whirl
And roll that wagon around the world.

Callers of that time added the walk around her because we soon found out that the dancers would forget to walk around the lady. They would just give her a push and let her turn by herself. The instructions for the wagon wheel went something like this.

After the allemande left, join right forearms with your partner and walk around her clockwise and the lady is facing clockwise. Give the lady a slight push and turn her loose and let her turn by herself. She is actually turning a turn and a half. As soon as the gent pushes the lady to help her get into her spin, he makes a left hand star. The girl spins, then catches hold of the gents right arm with her left hand to go along with him. On the next call,

Hub backs out, the rim turns in

the lady keeps holding the man's right arm with her left hand and the man backs around a full 360°, girl walks forward as the gent backs around. At this point the girl drops the left hand and gives the man her right hand in his right hand. They end the turn with the man facing counterclockwise, lady facing clockwise, right hands joined.

The old call was like this at that point,

Balance there, pull her by
Left to the next, pull her by
Right to the next, hold this girl
Another wagon wheel, another whirl.

As I mentioned before, this one was and is tough. A few callers use the wagon wheel today but they use just one movement, and I have noticed that the gents do not walk around their ladies before they spin, which is really a part of the original wagon wheel movement if they are going to do it right. The ones I have seen use it just call,

Allemande left, a right to your girl
For a wagon wheel, give her a whirl
Now catch her by the left, do paso.

From here he picks up the call and goes into something else. Of course this is just a short version of the wagon wheel. However I can see why the caller of today does not use it much. It was hard to teach; the dancers always felt that the movement was awkward and I am afraid that I had to agree with them. The only good thing about it is the fact that it always looked very good to spectators when it was used for demonstration purposes and if it was danced properly. When I say properly, I mean the way it was originated.



Instructor Ruff leads a room filled with instructors and students in a popular solo or line dance

EDUCATION RHYTHMICS

Bob Ruff Teaches the Teachers

JUST HOW MANY "SQUARES" are there in Nebraska? We're never really sure until the first week in December at which time educators, dancers, students and passers-by gather for the Bob Ruff Rhythmic Activities workshops.

A logical concept in coed physical education evolved from dream to reality for members of the Nebraska Square and Round Dance Association (NSRDA) and the Nebraska Department of Education. Harley and Donna Rector and Paul and Darlyne Goodman provided the concepts to JoAnne Owens, Nebraska's State Director for Health and Physical Education. In December 1977, the Nebraska SRDA sponsored Mr. Ruff and the squares started moving in Nebraska educational settings. Eleven different school systems and 1,300 miles later, the three-hour awareness, participation and demonstration workshops were extremely successful. Mr. Ruff's last two visits to the state have been publicized and supported by the Nebraska Department of Education.

The workshops are open to anyone and are

About Bob

This special article sent to us from the Nebraska Department of Education focuses on a special phase of square dancing geared to give an honest presentation of the activity to those in our school systems. Bob Ruff, retired as a school teacher, has been busier than ever working with educators, presenting the concepts of square dancing through a special series of teaching records he has developed with Jack Murtha. Few people have contributed so much of their time and energy to developing the teaching of square dancing in our schools.

Being the instructor doesn't preclude Bob from getting right out there and dancing with the others. Age of the dancers in these workshops vary from the very young to those ready for retirement. All find these workshops to be a wonderfully exhilirating educational experience.



attended by elementary and classroom teachers, physical educators, special educators, music educators, community and recreation personnel, college students, square dance enthusiasts, administrators, etc. The workshops are designed to allow participants to learn:

1. Basic skills and teaching techniques of square dancing.
2. Ideas on how to start programs at various grade and skill levels.
3. The uses of contemporary music and dances.
4. Promotion of cooperative efforts in dance and physical education designed to meet needs of *ALL* children.

Mr. Ruff conducts workshops but always takes the time to be a "doer." His technique, teaching ability and outgoing personality have promoted educators to request repeat performances since 1977.

Title IX (education equity act) and P.L. (94-142) (Education Handicapped Children Act) have presented many complex situations for educators and physical educators especially. Through the medium of dance and rhythmic activities, Mr. Ruff and Miss Owens present alternatives for the educators which are designed to meet the specific needs of the individual child.

"We are excited about Nebraska schools' physical education activities and want to share," says Miss Owens. In addition to the participation workshops plans are to develop teaching modules for dissemination.

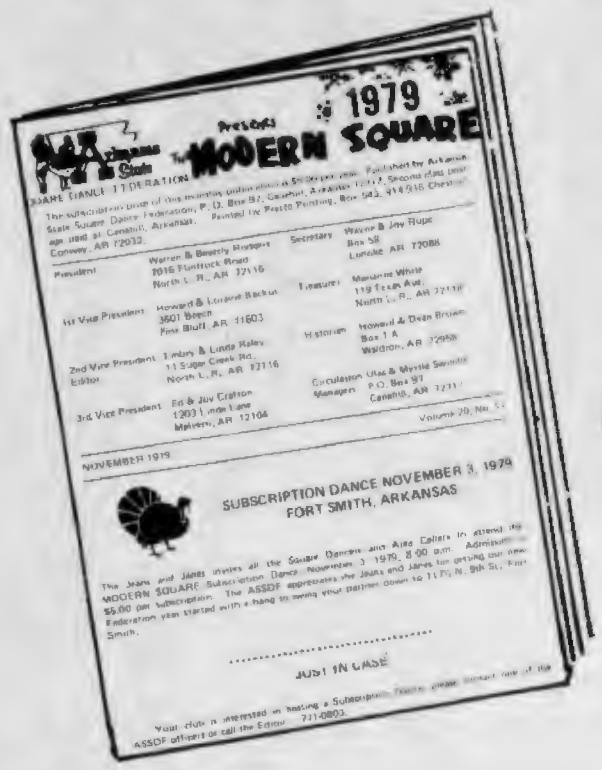
Anyone interested in additional information about these workshops may write JoAnne Owens, Consultant, Health and Physical Education, Nebraska Department of Education, PO Box 94987, Lincoln, Nebraska 68509.



Andy Gudgel, P.E. Specialist, and a young enthusiast enjoy dancing Popcorn







MODERN SQUARE

THIS MONTH WE SALUTE the MODERN SQUARE, publication of the Arkansas State Square Dance Federation. This neat monthly magazine averages between 30 and 40 pages each issue and follows the same format throughout the year. The cover always lists the Federation officers on the top half with the lower portion used to present an article of importance. These two parts are divided by the date of issue and the volume number. Occasionally artwork is used with the lower article.

The next four pages are given over to Federation news including a full-page article by the ASSDF President, news of Federation dances and welcoming new Federation clubs. Several pages follow, entitled 'Round the Club in which individual club news is presented, each club having a reporter who gathers and prepares his club's writeup for the magazine. This is followed by listings of that month's dance events by chronological date. A club directory appears in the last several pages of the MODERN SQUARE and is presented alphabetically by town, then club name. It also furnishes information as to the level of the dance, the time, place and caller, and a contact with address and telephone number.

Interspersed between these multi-paged articles are a recipe, "Cooking for Fun," miscellaneous news and advertisements. The back cover, in addition to the mailing label, includes a Membership Application to the Federation either for an individual, a club or an organization.

Advertising costs range from $6.00 for a third page to $20.00 for a full page with a 10% discount on a year's contract for full-page ads. In addition flyers of dances are accepted for insertion into the magazine. The second Vice President of the Federation serves as editor of the MODERN SQUARE. The magazine requests written consent to reprint any item from its pages by those outside of the ASSDF.

As with many magazines, MODERN SQUARE needs to offset deficits occurring in its publication. Last summer it promoted a drawing for a television set, splitting the income on a 50/50 basis with each club selling tickets.

MODERN SQUARE is most legible and readible, using a good quality of paper (which is increasingly difficult in today's paper crunch) a neat layout, generous white space between articles and a fair amount of artwork throughout. The subscription price is $5.00 per year.

COMING SOON

The Publication Profile, a regular in each issue of SQUARE DANCING Magazine, expands to several pages in the May issue. At that time we will salute the many local area square dance publications that serve as a communications' line to dancers around the world. A directory listing the editors and addresses of each publication will be featured. Check the May, 1979 issue to see if your publication was included; if not, send applicable data to this magazine, attention Publications Directory by March 1st. No charge for this listing. It is our pleasure to spotlight this unique phase of the square dance activity.

Traditional Treasury

By Ed Butenhof

SOMEBODY ONCE TOLD ME that they didn't like traditional dancing because there was "no variety." I could only surmise they'd never been exposed to much traditional dancing. There's an infinite variety, if callers choose to use it. The old time callers were always changing, rearranging and inventing new combinations. Let's examine the process by looking at two traditional dances from New York State.

BUTTERFLY WHIRL
From N. Cazden
"Dances from the Woodlands" ('45)

First gent take your girl
Go down the center with a butterfly whirl
Man turns his opposite with a left elbow as the lady turns her opposite with a right elbow — once and half
Lady go gee (right), **Gent go haw** (left)
Around the outside back to home
Balance corners
Do sa do corners
Do sa do partners
Swing your corner and promenade
Same gent with a brand new girl
Down the center for a butterfly whirl
Repeat twice more for gent number two
Repeat twice for gents three and four and add breaks as you wish

CUT OFF SIX
From Ed Durlacker "Honor Your Partner" ('45)

First couple promenade around the outside
Swing in the center like old St. Nick
Down the center and cut off six
After promenading all the way around the square, the active couple swings at home and then goes down the center of the square to split couple number three. The lady goes right and the man goes left until they meet at home
Swing in the center like you did before
Down the center and cut off four
The active lady cuts between man number three and lady two while the active gent cuts between lady three and man number two. Both head for home
Swing in the center and she'll swing you
Down the center and cut off two
The active lady splits couple two and the active gent splits couple four
All swing your partner and promenade.

It's easy to combine these two.

First couple swing and whirl
Go down the center with a butterfly whirl
Once and a half around you go
Down the outside till you get back home
Same couple swing then you cut off four
Turn once and a half as you did before
Go around just two and swing your own
Same couple swing and cut off two
Turn once and a half like you always do
Around that one and everybody swing

Or use the figure like this:

First couple center and swing and whirl
Face couple two for a butterfly whirl
Back to the center and swing your girl
Face couple three for a butterfly whirl

Or this:

First couple right and give her a bow
Circle left like you know how
Split that ring with a butterfly whirl
Twice around with that pretty girl
On to the next and circle left
Once around and feel her heft
Split that ring with a butterfly whirl

Or even this:

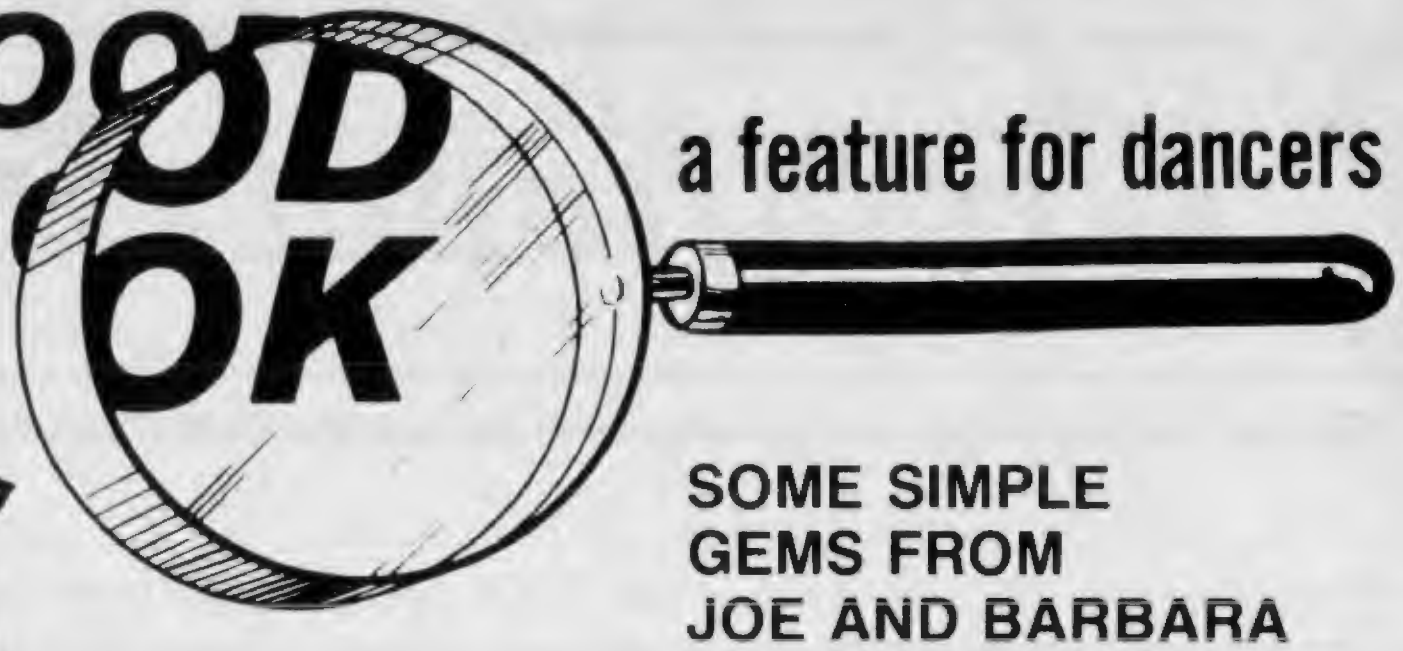
First and third swing and whirl
Lead to the right for a butterfly whirl
Back to the center swing the opposite girl
Lead right again for a butterfly whirl
Same side for ladies, opposite side for the men.
Back to the center and everybody swing

This type of variation did and does go on in traditional dancing all of the time. Any of this can be done at a one night stand with people who have never danced before and it's only a tiny part of the infinite variety available.

TAKE A GOOD LOOK



JOE BARBARA



a feature for dancers

SOME SIMPLE GEMS FROM JOE AND BARBARA

JOE: We like to use these opportunities during the months that do not have CALLERLAB Quarterly Selections to cover some of the things that tend to concern us about the activity and the people who are a part of it.

BARBARA: In the past these discussions have covered errors people sometimes make in executing the various basics. We contend that even though a movement may be in basic or extended basics category it can still present a problem if the dancer is unable or unwilling to dance it correctly.

JOE: We have brought up the point that sometimes folks get over anxious and try to execute a command before a caller has finished giving it. How dancers can read the mind of the caller and know exactly what he's going to call next has always been a mystery to us. This is sometimes true with a singing call. You may be able to anticipate your caller doing one of these singing calls because you may have danced it so many times you know exactly what is *supposed* to come next. We suggest that you don't dance with our caller. He seems to enjoy nothing better than to have someone anticipate him so that (for example) if we expect to do a head couples square thru he is just as likely to have the head couples promenade halfway around the outside and then do a half square thru or something of that nature.

BARBARA: Last year when the emphasis was on smooth and uniform dancing many of the callers would interject a styling session during a workshop or one of the club dances. As a result I think our dancers became more aware of smoothness than ever in the past. We know that a number of them indicated that they were learning things then that had never gotten through to them several years before when they were in a beginners' class. This is good. However, we still see some of our fellow dancers lapsing back into habits that tend to throw the timing off or put someone out of position. We realize that these folks are often expressing their own individuality and I think this is fine when they're dancing by themselves, but when there are seven others in the square the real pleasure in dancing comes with being a part of a group, working simultaneously and starting and completing movements at the same time.

JOE: I think Barbara is referring to such things as the "bustle shuffle" in the circle left. We usually notice this done by the girls rather than the men, but whoever does it tends to be facing just the wrong direction when the caller calls something from a circle. I should also mention how delighted we are that some of the other "original creations" such as the kicks in the allemande left and a right and left grand, and some of the other non-essential movements which tend to distract others from the joy of dancing have all but disappeared.

BARBARA: There is always going to be a need for the callers to remind new dancers not to *go into shock* and do those eccentric or awkward movements that are strictly *out of panic*, but rather to take their time and not rush the caller and to stick to uniform standardization. They are apt to dance with many dancers taught in different areas and by different callers and their one hope of security rests in sticking to the universal standardization. They should not be made to feel that by refusing to take on some of the stylized idiosyncrasies some dancers dream up that they are out of the swing of things. Chances are the person who sticks to the simple form of dancing, avoiding the extra frills and furbelows and just doing what the caller asks, is going to be getting the maximum joy from square dancing.

The Dancers # Walkthru

DECORATE ↓ and SISTER ↓ CLUBS

BOB AND NANCY MACDICKEN of Tacoma, Washington, sent along this delightful poster which they made for their club's Valentine dance. Simple in design, it nevertheless adds that bit of nonsensical whimsy that can set a theme, create conversation, stimulate joy, overcome self-consciousness.

Nancy writes, "Where there is a surrounding of interesting decor, there comes a blending of minds. Even square dancers standing or sitting near each other often find friendly conversation wanting. Break that formality by decorating the hall and tables to stimulate dancers with happy thoughts. Decorations can set a festive mood and have a way of communicating. A well-dressed table is eye-pleasing. A designer, Bill Tice, believes that people should use color to make themselves happy, to heal themselves and to create effects. Delight the square dance — decorate."



IN RESPONSE to a Letter to the Editor in this magazine, two clubs — each named Motivators — are becoming sister clubs. One is located in Wilmington, Delaware; the other in Munich, Germany. They have already been in correspondence with each other, exchanging information about their activities and their members.

Exchange of Biogs

Each member of the Wilmington Motivators is writing a short paragraph about himself and this will be sent along with photographs to the Munich Motivators. A small model of the

BADGE OF THE MONTH



Claiming to be the world's friendliest club, the Yellowrockers dance on the 1st and 3rd Fridays at the YWCA in Huntington, West Virginia. Made up of both singles and married couples with visitors always welcome, the club mentions that after less than a year of operation it has enjoyed two weddings among club members. The Club Chaplain, an ordained minister, performed the services. Perhaps their claim to friendliness is justified!

A yellow rocking chair accurately portrays the club name on the badge.

club banner is also being sent.

Eight members of the Munich Motivators are planning to attend the National Convention in Memphis this June so they will meet some of their Delaware "sisters" in person at that time.

The Munich Motivators wrote that "even if personal contacts of necessity remain at a minimum it would be nice to know each other by letter."

Just another proof that "Letters" do reap responses. More than that, another instance where square dancers have found a way of sharing their mutual interest, even when separated by an ocean.

Celebrating a Golden Wedding

FEBRUARY, the month of hearts and valentines, seems a perfect time to report on the Golden Wedding Anniversary of Charles and Janice Woody, which was celebrated last September. More than 100 square dancers attended as well as some 50 relatives from various states. The festivities included square dancing with calling by Bob Hester, Foggy Thompson and Dave Taylor with Dave also including tips for those who had never square danced before. Gene and Edna Arnfield handled rounds as well as ballroom dancing.

Speeches by children and grandchildren were followed by a restatement of the Woody's wedding vows in square dance terminology which we share here. The Woodys wrote the vows themselves.

Ceremony

Dearly Beloved: Fifty years ago this man and this woman were joined in holy matrimony in accordance with the laws of God and the state of Massachusetts. Tonight, as these festivities bring us together, I request that they REMAKE their vows in accordance with the matrimony of square dancing, which is an honorable estate, instituted by early American dancers and signifying the union which exists between the members of a set.

These vows must not be taken lightly or unadvisedly but with due consideration and forethought. In the matrimony of square dancing you must not only HONOR YOUR PARTNER but also the other six persons in the square. It will be not enough that you SEE-SAW, SWING and PROMENADE home with your own. You will also, upon occasion, be required to WALK ALL AROUND YOUR CORNER, FOLLOW YOUR NEIGHBOR or PAIR OFF with your OPPOSITE.

You must STEP LIVELY, KEEP BUSY, COORDINATE, RECIPROCATE, MIX, REGROUP and perhaps even TAKE TWO STEPS AT A TIME. You must also make due allowance for those who DESTROY THE LINE, EXPLODE THE SQUARE or PROMENADE THE WRONG WAY AROUND. If I have been able to MOTIVATE you to take these vows, please FACE YOUR PARTNER, JOIN HANDS AND MAKE A SINGLE CIRCLE.

Do you, Charles, take Janice as your lawful wedded square dance partner? Do you promise to PASS THRU life with her, to COURTESY TURN and PUSH OPEN THE GATE for her, and always to PLAN AHEAD? Answer, I do.

Do you further promise never to EXPLODE, FLIP YOUR LID, HORSE AROUND, CHASE YOUR NEIGHBOR or PARTNER TRADE for as long as you both can SHUFFLE? Answer, I do.

Do you, Janice, take Charles as your lawful wedded square dance partner? Do you promise to SWING ALONG through life with him, to LATCH ON to him, to FASCINATE him and always keep LOOKING GOOD? Answer, I do.

Do you further promise never to go ICE COLD, never to FABRICATE, TRANSFER, SWITCH, SUBSTITUTE or SWAP AROUND for as long as you both can SHUFFLE? Answer, I do.

If you keep these vows you will have a

FANTASTIC life together and nothing shall ever CAST A SHADOW upon your happiness or cause you to DRIFT APART.

Therefore by the power vested in me, I now pronounce you Grand-Paw and Grand-Taw. And what the caller has joined together let no one DIVIDE or ALTER. You may now MERGE and PUCKER UP.

Now that you bear the honored titles of Grand-Paw and Grand-Taw, and are duly qualified to travel and dance as such, it is fitting that you attend to a few words of advice as you TAKE OFF on your golden honeymoon. You may take TRACK 1, 2, 3 or 4 or

The WALKTHRU

FOLLOW THE YELLOW BRICK ROAD but if you are forced to BACKTRACK or DETOUR, be careful not to STRIP THE GEARS.

If, as you travel along, you PASS THE OCEAN, you may want to LOAD THE BOAT and CAST OFF to an ISLAND CHAIN. While there you may DIP AND DIVE, DUCK FOR THE OYSTER or DIG FOR THE CLAM and at night you can sit on the

(Please turn to page 91)

HOW TO DO:
A PENGUIN TABLE DECORATION

By Phyllis Howell

BURR, have you been a bit chilly at some of your dances? Perhaps, this wintry fellow, dressed in his best tuxedo, can be a charming center of attraction at one of your parties and help you develop a winter theme.

Materials Needed

Light bulb
Styrofoam ball
Black, white, orange construction paper
Black and white acrylic paint
Styrofoam meat tray
Glue

Procedure

You may use any size light bulb but be sure to make the head, wings, feet and eyes in proportion to your bulb. Choose a styrofoam ball which will look compatible with the light bulb and press it down on the metal end of the bulb. With a sharp knife, cut away enough styrofoam for the ball to fit over the metal and glue it in place.

Paint the tummy (light bulb) area white. Paint the styrofoam head and the back of the light bulb black.

Cut an oval out of the styrofoam meat tray and glue the bulb onto the center of it.

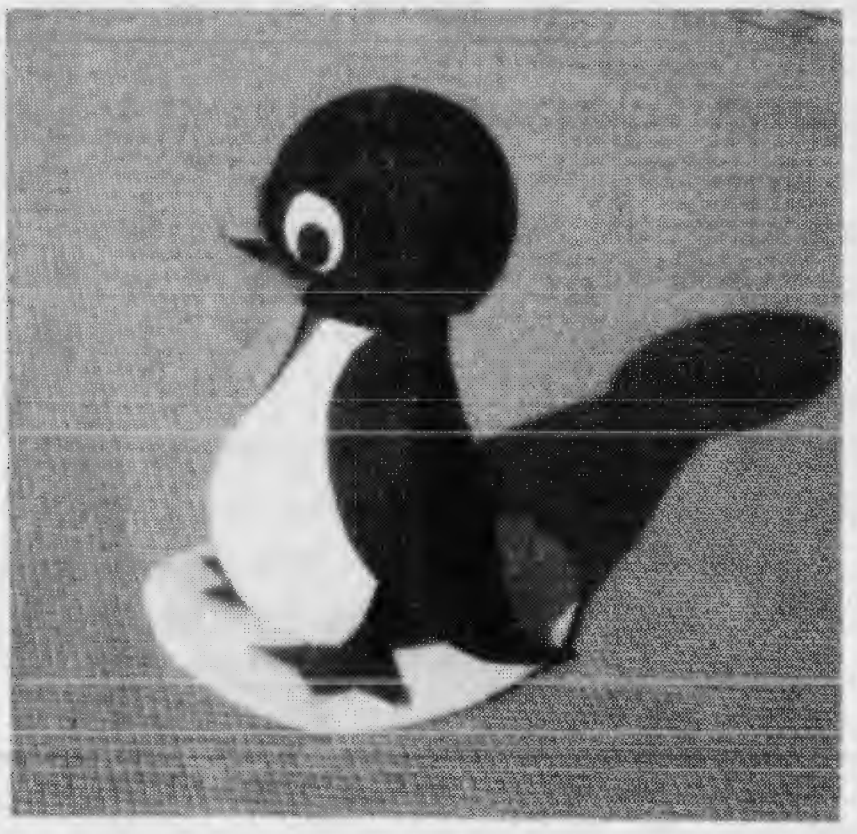
The size of the wings, feet, eyes and beak again will depend on the size of the bulb you use. Cut two circles from white construction paper. Cut two smaller circles out of black construction paper and glue in place, or paint black circles on the lower edge of the white circles.

Cut two feet out of orange construction paper with three points to resemble webbed paddled feet.

Fold a small piece of orange paper in half and cut a pointed beak. With the piece still folded, starting 1/8" from one side, cut a narrow, moon shaped piece to 1/8" from the other side. Open and put glue on the edge of the oval in the center. Glue to place on the head. It should fit smoothly on the styrofoam ball.

For the wings cut two tear drop shapes from black construction paper. These should measure the same as the distance from the base of the neck to the bottom of the penquin. Glue at the top only and carefully mold them around the top to make shoulders. Slightly roll the tip of the wing out.

A little patience can result in a delightful penquin and one that should create quite a bit of conversation at your dance.



CONTRA CORNER

Modern Style Contra Dancing

By Dick Leger, Bristol, Rhode Island

THE NEXT DANCE in this series is one of my favorites for movement and action. It was written by Art Seele from New Jersey who named it Rutgers Promenade. It is an alternate duple dance and once again it has that something extra that makes it enjoyable even to dancers who are not used to dancing contras. This is a fool-proof contra whereby the people do not have to know much about contras in order to enjoy it. It can be set up fast and taught in a matter of minutes.

Setting It Up

Squares set up across the floor and also down. One aspect about this dance that is interesting is that when you set up your floor in squares, try to set them up in the middle of the hall for this contra. In other words try not to have the front row of squares too close to the stage area and the back squares too close to the back wall, even if you have to maneuver another line in on the side. The reason for this will become apparent when you teach the dance. Once you have set up the hall, you can proceed to set up the contra lines. Heads lead to the right and circle to a line. Ladies chain across, then everybody pass thru and do a turn back alone. Join all hands up and down your line and you're ready to go.

Teaching the Dance

Face your corner and do sa do, same girl swing. Put her on your right and face the other line across. Right and left thru and right and left back. Courtesy turn a quarter more and promenade straight ahead. At this point one column of couples will be promenading "up," the other "down." Wheel around (make sure men back around) and promenade back. When you become adjacent to the couple that you were dancing with, bend the line. Ladies chain over and back, and that's it. The ends will cross over every other time. Now you can see why you try to set up away from the ends of the hall so they will have that great feeling of moving out on the promenade.

RUTGERS PROMENADE

by Art Seele

— — — —, With the corner do sa do
— — — —, — — Same girl swing
— — — —, Across the way, right and left thru
— — — —, — — Right and left back
— — — —, Courtesy turn, a quarter more, promenade
— — Wheel around, — — Come right back
— — Bend the line, — — Ladies chain
— — — —, — — Chain back

Ends cross every other time.

In calling this dance you can delay the wheel around a couple of beats of music to let them promenade further away. The same is true with the bend the line. In reality this could even be left out as the ladies chain will automatically take care of this. For technical purposes I put it down the way it should be. When you become more proficient in the calling and teaching of contras, you will find many ways to cheat a little bit to control the crowd so that they will dance. I cover this in my caller's schools where I can point these out in person but I hesitate to write these areas up too much where they might be misunderstood.

CONTRA CALLING MADE EASY

A new program text on how to call contras along with an additional audio program series on audio cassette tapes and cards has been created by "Stew" Shacklette (460 Long Needle Road, Bradenburg, Kentucky 40108). The author is a familiar figure in contra dance ranks. An excellent caller himself, "Stew" has prepared this program text as a new approach on how to call contra dances. It is a unique method in involving the learner to actually perform as well as to study the material. If you're interested in learning more about this "laboratory" type of program write directly to "Stew" for additional information.

ROUNDANCER MODULE

Should we have schools for Round Dance Teachers?

By Ray and Jean Hanna Walnut Creek, California

OUR ANSWER IS, "YES, we think there should be." The prime reason for this answer is the fact that there have not been schools for round dance teachers to any extent in the past.

There is a great need for new round dance teachers to replace those who may be retiring from the activity. More and more square dance clubs and workshops are using teachers and leaders to program and cue rounds at workshops and party dances and interest in round dancing is growing considerably.



Ray and Jean

Ray and Jean Hanna of Walnut Creek, California, have been teaching round dancing for over 20 years and enjoying every moment of it! They are active members of the Round Dance Teachers Association of Northern California and have held office as President and Secretary. They were introduced to square dancing through their church and promptly forgot all about their folk dancing and ice skating hobbies to launch into this new activity. They have shown and taught dances at National Square Dance Conventions and regional events. Presently they have three round dance classes of varying levels and handle the round dance program for four square dance workshops. All of this, along with Ray's employment at Hilton Audio Products, keeps the Hannas "on the go."

Many teachers now in the field started without any formal training except perhaps through class instruction under or with another teacher in a general class experience. This is fine and good; a logical way of really getting into round dance teaching. A couple with above average ability to catch on to the steps, and having some rhythm and timing, is often led to experiment with a small group to see how they get along with being an instructor.

This is good experience and enables them to ascertain if they really want to devote the time and patience required for this endeavor. Then, having decided that they *do* want to teach round dancing, and knowing that they must be several "steps" ahead of their dancers, what can they do to increase their knowledge? How do they go about the correct way to instruct others?

There are some weekend festivals and a limited number of week-long institutes at which teacher training is available. However, at these functions there is a mixture of capabilities in attendance. Nothing is really geared to the embryo teacher for his exclusive assistance.

Also, there are manuals available which are of great help to both the beginning and expe-

rienced teacher. So, then, why is it necessary to have a school for round dance teachers? Consider the following reasons:

Practice at teaching various moves or routines in a controlled atmosphere, with constructive criticism.

Practice at cueing in the same conditions.

Opportunity to build up self-confidence.

Explanation and practice at mike technique.

Care and handling of equipment.

Suggestions for arranging for facilities.

Keeping records for the I.R.S.

Methods of maintaining student-interest.

In a teaching class experience, application of the above ideas can prepare the instructor for being "on his own." Teacher training is a matter of progression. The neophyte teacher should normally be able to dance at a higher level than the prospective class members.

We can visualize a class experience for teacher training of two to four hours' duration each meeting — once a week, once a month or twice a month — that would give each prospective teaching member a chance to be in action. Some time could be taken in lectures, with a question-and-answer period combined with a clinic and practice session. The duration of the class series would depend on size and progress of the class. However, we would think that 30 to 50 hours' time would be required for the course.

Ideally, some method of accreditation could be evolved similar to that being used by CALLERLAB and, hopefully, the leader of such a class would be experienced and well known in the round dance field, with a prime objective of furthering round dancing for years to come.

PAGING THE ROUND DANCERS



Hap and A.J. Wolcott – Linwood, N.J.

THESE NOW ENTHUSIASTIC round dancers literally stumbled into each other when they met at a local PTA dance and stepped all over each other's feet. They didn't dance again for 20 years but the stimulus was there all the same.

They were summer camping in Pennsylvania ten years ago when they first saw square dancing and it looked like such fun that, come fall, they launched into lessons. Almost immediately they took up rounds, which soon became their first love.

For three years the Wolcotts have been actively teaching rounds. From the start they enjoyed composing and some of their most popular dances have been: Sugarfoot, Arrivederci Roma, C'est Si Bon and Rhumba Maria.

Hap is the teacher and cuer of the team. He has had some musical background, having played sax in his school band. The Wolcotts work with several square dance clubs in their area, workshop two round dance groups, teach basics every year and have performed at festivals, dance weekends and several National Square Dance Conventions.

They are members of Roundalab, URDC, Delaware Valley RDTA and the Federation of Delaware Valley Square and Round Dancers.

Hap's "real" job is with Electric Utility as Personnel Manager while A.J. is "hearthtender" and Round Dance Business Manager! Their son, Paul, lives nearby and their daughter, Barbara, lives at home, frequently joining in their round dance activities.

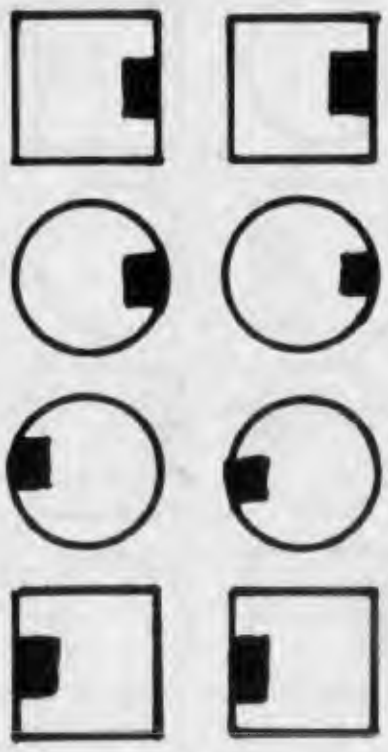
Hap and A.J. feel that few hobbies are as complete as dancing and teaching rounds. She writes, "It is not only physically and mentally healthy but it is also a spiritually rewarding activity because of the beautiful relationships we have made with others. Our dancing and round dance choreography have put us in touch with many lovely friends around the country and for that we will always be most thankful."

The CALLERS and DANCERS Notebook

The Formations of Contemporary Square Dancing

FORMATION FOCUS 29

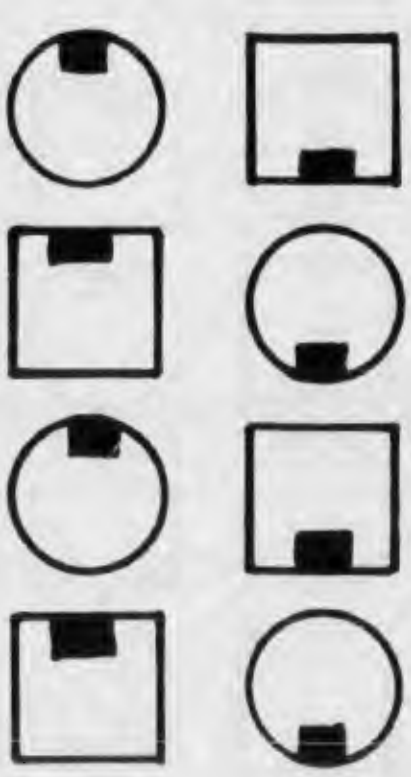




Two-Faced Lines: Two right-faced (CW) two-faced lines (12) situated face-to-back (parallel). Can be achieved from parallel right-hand waves (28) by centers run. Two left-faced (CCW) two-faced lines (13) situated front-to-back (parallel). Can be achieved from parallel right-hand waves (28) by ends turn back.

FORMATION FOCUS 30





Right-Hand Columns: Two right-hand box circulates (10) situated end-to-end; also two single files of four dancers each, side by side, facing in a CW direction, i.e. right hands touching. Can be achieved from facing lines (22) by touch one qua ter.

THIS SERIES, which illustrates and describes the various formations that make up square dancing, is presented in this form as an aid to the dancer and to the caller. The formation committee of CALLERLAB is at present considering the following three definitions:

Formation — this term refers to the geometric shape of the set combined with dancer-facing direction. Typical formation names are: facing lines, eight chain thru, trade by, etc. Formation per se does not contain any information about relative boy-girl placement or position. (In many of our diagrams and photos the symbols for men and women could just as easily be interchanged.)

Position — this term refers to a particular position within a formation. Typically formations have the following types of positions: centers, ends, leaders, trailers,

FORMATION FOCUS 31

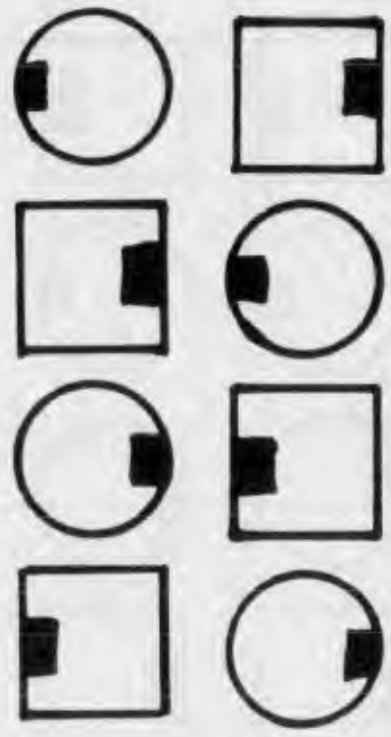




Left-Hand Columns: Two left-hand box circulates (13) situated end-to-end; also two single files of four dancers each side by side, facing in a CCW direction, i.e. left hands touching. Can be achieved from facing lines (22) by left touch one quarter.

FORMATION FOCUS 34

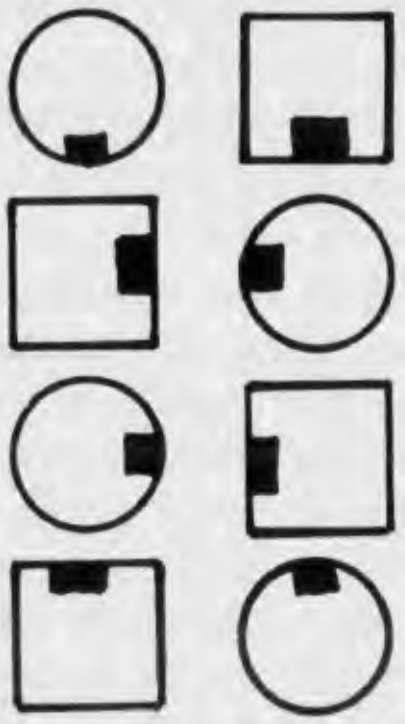




Centers Out Lines: Two parallel lines of four dancers each in which the end dancers are facing out and the center dancers are facing in. Can be achieved from an eight chain thru (23) by having the centers out.
Note: Because of the difference in size of the layout, number 33 will appear as a Formation Focus in the March issue.

FORMATION FOCUS 35

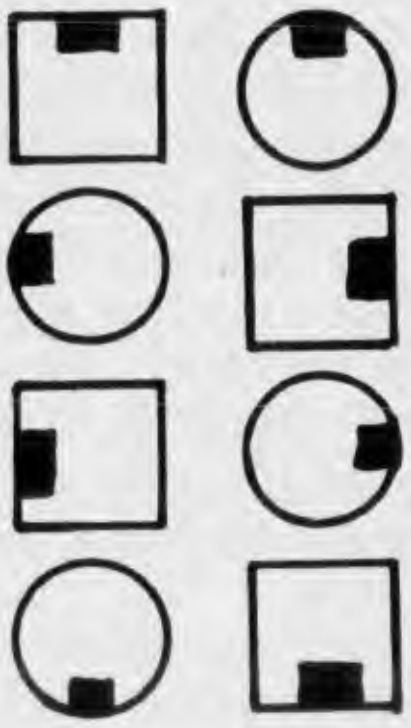




In T-Bone Lines: Two parallel lines of four dancers each in which the center dancers are facing in either in lines or columns and the end dancers are in columns or lines respectively and facing either in or out. Note that if centers are in lines then ends must be in columns and vice versa. There are four possible formations of this type. Can be achieved from facing lines (22) by having the ends quarter in or quarter out, or from a double pass thru (25) by having the trailers (outsides) quarter in or quarter out.

FORMATION FOCUS 36





Out T-Bone Lines: Two parallel lines of four dancers each in which the center dancers are facing in either in lines or columns and the end dancers are in columns or lines respectively and facing either in or out. Note that if the centers are in lines then the ends must be in columns and vice versa. There are four possible formations of this type. They can be achieved from lines facing out (27) by having the ends quarter in or quarter out, or from a completed double pass thru (26) by having the leaders (outsides) quarter in or quarter out.

outsides, insides, etc. Once a formation is specified the position description will usually be clear. Square dance calls are usually defined in terms of a starting formation and then the action or movement that each position must take.

Set-up — this term refers to a specific dancer arrangement at a snapshot. To be complete a set-up specification must define the formation, and the specific position of each dancer in that formation. (For a limited number of set-ups we currently have symbols. Those most generally recognized are the 1P2P line and the box 1-4. These symbols are not part of the *definition* of set-up, but are used to illustrate the concept of the term set-up by providing two examples of known set-ups.)

observations on ADVANCED DANCING

By Ed Foote, Wexford, Pennsylvania

I'D LIKE TO PASS ALONG to you a true story, because it represents something I see occur fairly often at Advanced level. A caller was very interested in Advanced level and wanted to be sure his dancers were well-trained in the Advanced Basics. He was careful to use the Mainstream and Plus calls all-position as well as the Advanced calls all-position. He was confident he was doing everything correctly. But if his dancers went to another local Advanced caller, they would constantly break down. And if his dancers went to a local club which had guest traveling Advanced callers, they would also constantly break down. Yet at all these dances the callers were careful to only use calls which were on the Advanced list, so the dancers were not hearing anything new or unfamiliar.

Naturally, both the caller and his dancers were disturbed at this situation. In an effort to find out why his dancers were having this problem, the caller asked an experienced Advanced dancer, who was an accomplished leader in the activity, to visit the club and observe his calling in the hope that this dancer could determine if the caller was doing something wrong. Before reading further, can you guess what the dancer found was causing the problem?

The dancer discovered that the caller was calling primarily a Plus 1 and 2 dance with the Advanced calls merely sprinkled in. After an Advanced call, the caller would give 20 or more Mainstream and Plus calls, then give another Advanced call, then 15 Mainstream calls, etc. Because the caller was using the Advanced calls, the dance was correctly labeled as Advanced. But the style of calling was not Advanced. Obviously when the dancers would attend another Advanced dance where several Advanced calls were used one right after the other, the dancers could not handle this type of calling because they were not used to it. In addition, the style of calling the dancers were getting at their home club prevented steady exposure to all the Advanced calls and some might be skipped altogether.

Our story has a happy ending. The caller recognized the problem, adjusted his calling accordingly, and now his dancers have no problem dancing at other Advanced dances.

Understanding Advanced Calling

Let's be sure we understand what is meant by Advanced level style of calling. A typical example of how calls are used in succession might be: "In roll circulate, acey ducey, 1/4 thru, extend, spin the windmill right, trade circulate." This does not mean that putting the Advanced calls together in this manner should be done for those learning Advanced level. Nor does it mean challenging the list from a succession of difficult positions so that the level becomes too hard for a particular floor. But once dancers have learned the Advanced Basics, they should be able to do them one after the other, as is done at previous levels.

Unfortunately, some callers never expose their dancers to this type of calling. Why? Perhaps, as with the caller in our story, they never realized they should do this; or maybe they do not want to take the time to learn how to use the calls in this manner; or perhaps they are merely using the word Advanced as a magnet to attract bodies with no intention of ever having a true Advanced group. I have observed all three situations many times. And then the dancers wonder why they can only dance Advanced to their caller and no one else. Hopefully, this problem will lessen as more and more dancers and callers become educated as to what Advanced level really means.

We thank all those who have written both criticizing and praising this feature. We welcome your thoughts relating to advanced dancing. – Editor.

LADIES ON THE SQUARE

VARIETY IN A CLUB DRESS





One version of the Quadrille Club dress

THE QUADRILLE SQUARE and Round Dance Club of Battle Creek may well be the longest consecutively running club in Michigan as it has danced continually since the fall of 1941. Over that span of time, dance locations have changed several times, as have the caller and the membership itself. Shirley and Mickey Halverson, who cue rounds and contras for the group, have been members for 23 years and Elaine and Harry Harrington, Assistant General Chairman for the 1982 National Convention to be held in Detroit, have belonged for 17 years.

In 1973 the Quadrilles selected their first club outfit; that, too, has undergone various changes and the Quadrilles offer here their current group costume.

Individuality Shown

Black and white cotton dacron and black and white eyelet trim were selected as fabrics. A basic dress was sketched and then each member made and personalized her own dress, varying the sleeve or the neckline. These club dresses offer an opportunity for individuality by allowing members to choose either black or white for the skirt or bodice and where and how to add the trim.

Club member, Janice Mort, models her dress in which she used black dacron for the dress and then added full, puffed, white eyelet sleeves and a deep, white, eyelet overruffle on the skirt. Narrow black velvet ribbon was used to trim the top edge of the ruffle and on the sleeve.

Caller, Russ and Fran Young, flanked by members of the Quadrille Club







MAKE ME A COLUMN

Style Lab

ALMOST A YEAR has gone by since Make Me A Column was selected as one of the quarterly movements by CALLERLAB. It will be interesting to see whether this movement will have survived the testing period and if it will remain on the quarterly selection list for another year. We'll find out when the members of this international callers association get together in Miami next month.

On the plus side it offers a different method of getting into columns. To its disadvantage, perhaps, is the fact that there appear to be so many new movements coming out utilizing columns that the interest in column movements could be wearing thin.

Let's take a look at Make Me A Column. We'll use the standard definition as we cover it with the pictures on these pages.

Starting from two parallel two-faced lines (1), the center dancers who are facing in step forward (2) to become the lead dancers in the column. The ends facing in follow along behind (3) to become the number two dancers in the column.

Simultaneously each center dancer who is facing out turns toward the center (2) and falls







in behind the end dancer who was facing in (3) and follows to become dancer number three in the column (5). The ends who were facing out will turn toward the centers and follow the adjacent center dancers (2) to become the number four dancer in the column (5). The movement ends in right (or left) hand columns depending on the starting two-faced lines.

We should remember that it's the dancers who will be actually involved when CALLERLAB members decide to retain or reject Make Me A Column. For that reason it makes sense for dancers, whose callers are members of CALLERLAB, if they have strong feelings on this movement, one way or the other, to pass that feeling along to their caller who may in this way be influenced in the way he votes. That's the democratic way.



THE BIG THREE

The movements covered in the Style Lab will be found in one of the three illustrated Basic Movement Handbooks published by The Sets in Order American Square Dance Society and this publication.



The combination of the three books constitute a handy reference library for dancers and callers alike. The 96 page total (32 pages in each handbook) includes more than 550 photographs and drawings. These Handbooks are available from callers, square dance associations, square dance dealers or by writing the SIOASDS (see order form Page 93).

Twenty-Ninth

NATIONAL SQUARE DANCE CONVENTION®

"The World's Greatest Square Dance Event"

Memphis, Tennessee

JUNE 26, 27, 28, 1980

REGISTRATION: Box 30/170
Memphis, Tennessee 38130

PUBLICITY & INFORMATION:
Box 18/442—Memphis 38118

THE NIGHT TRAIN TO MEMPHIS is well into its 1980 run now — arrival scheduled for June 26-27-28 in that Tennessee town — for square dance fun with all of its attendant benefits.

So many different kinds of activities will be served up at the 29th National Square Dance Convention. Like EDUCATION. If you choose to broaden your horizons into the realm of beautiful round dancing, challenging square dancing, intriguing clog dancing, you'll have the chance. Or how about polishing your dancing style until it really shines? Clinics, workshops, panel discussions, ideas — all available with experts.

Then there are the SOCIAL AND SPECIAL EVENTS. The South has always been famous for its charming Southern Hospitality and the Memphis folks carry on the tradition. A battery of fascinating side-trips await dancers and their families. Fashion shows, sewing clinics, entertainments to watch, all have their place.

As to SERVICES, the sound system is promised to be incomparable, one of the most important elements of any large square dance gathering. Food caterers will be on-site to keep the army of dancers dancing "on their stomachs," as they say on army marches. Extra telephones, security, transfers to and from the dance area and various motels and campgrounds, add to the convenience.

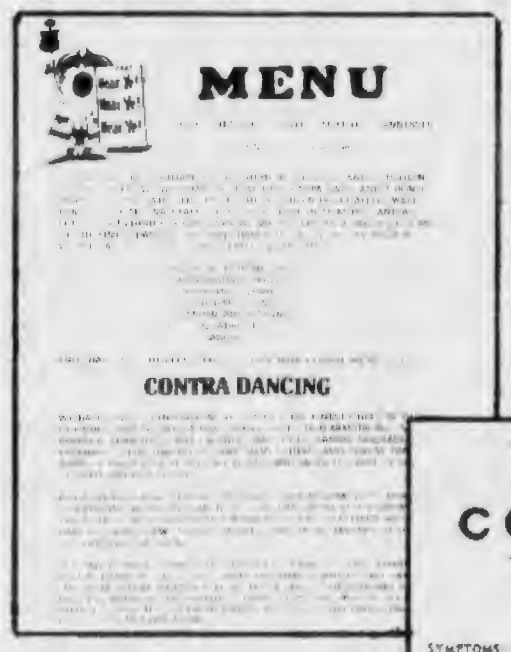
The PROGRAM? The Program Committee has spared no effort or energy in preparing a program to tempt all square dance comers. Top callers of the country — all levels of dancing. Squares, rounds, contras, a wide range of selections.

Notice of Change

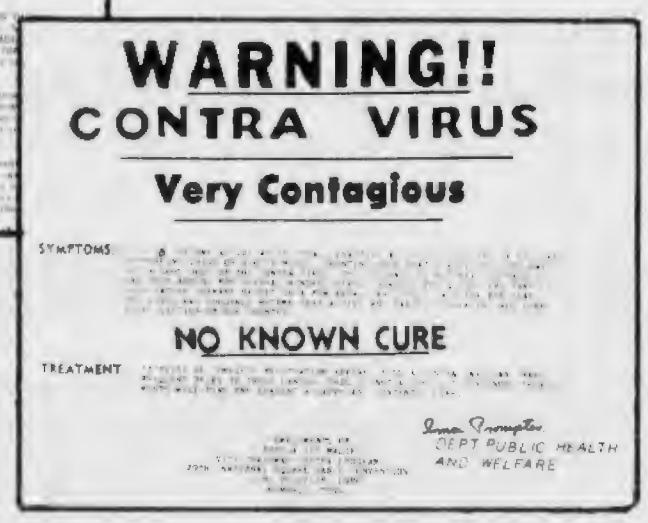
The previously announced 29th National Square Dance Convention Television Country and Western Show has, unfortunately, been cancelled. A supplementary show with a similar format is in the planning stages at this time, so watch for further announcements.

Contramenu

Cook Convention Center in Memphis, main base for the National, will present a prime menu for the delight of contrafans. Invitations have been sent to some of the outstanding contrachefs of the country and they will be ready to serve up their favorite contrarecipes.



Special promotion inviting convention goers to attend the contra panels and workshops



If you have not tried contras, do it and really dance on the beat. If you are already contraminded, rush in early to "form on."

Register! Register! Register!

Have you registered for the 29th yet? If not, run back to your October 1979 SQUARE DANCING Magazine, rip out the application blank and send it down to Memphis posthaste, the hastier the better. You wouldn't want to be left out of ANYTHING!

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Pennsylvania

Square dance week was an extra special event for the Danjo Wheelers of Danville. An active, enthusiastic group, they began the week with church services and breakfast. Following the placing of a banner on an overhead bridge, the mayor proclaimed "Square Dance Week" and at noon the club released helium balloons with tags announcing to the world this special week. Some balloons were later recovered some hundred miles away. Next came a grand march and dancing at the outdoor plaza. The press and television covered the events. — *Timmie McGill*

Texas

The Golden Triangle Square and Round Dance Association held its Patriotic Jamboree on January 19th in Beaumont. At the same time it hosted the Nominating Committee of the State Federation made up of the presidents of the 17 associations in Texas and the chairman of the past presidents' committee. This group plus all officers and past presidents of the State Federation were guests at a luncheon and at the festival. — *Ollie and Mildred Mitchell*

Oregon

Intercom, company publication for the United Telephone Company of the Northwest, featured square dancing on its September cover and an interesting article about



Combined covers portray square dancing

Larry Wilson, United Telephone employee and active caller. The article and accompanying photographs were an incentive to non-



The mayor's signature officially opens square dance week in Danville

dancing telephone employees to take up the hobby and demonstrated the family aspect of the activity with Larry, his wife, Nancy, two sons and mother-in-law all participating.

Alabama

Make plans now to attend the 27th Annual Azalea Trail Square and Round Dance Festival to be held March 7 and 8 at the Mobile Municipal Auditorium. Featured callers are Wade Driver on Friday and Marshall Flippo on Saturday with Harold Kelly calling fun-level squares both evenings. Jerry and Barbara Pierce are featured round dance leaders, while Jim and Dottie McCord will cue rounds in the main arena. There will also be a clogging workshop and live music by the Fontana Ramblers. A Trail-In-Dance will be held Thursday evening, March 6th, at the VFW Club. For information contact Dick and Hilda Fulton, 106 Mary Drive, Theodore, AL 36582, (205) 653-8548.

Colorado

The Monarch Mavericks of Salida have come a long way in their two years of existence. During that time they have found a permanent place to dance in the Shrine Hall and invite anyone traveling through on the 2nd or 4th Friday to join them. They have sponsored a beginner class and upon its graduation have swelled their membership to 80. They decorated and entered a float in a city parade, and while they did not win a prize, they had a whale of a good time preparing and participating in the event. They write that dancing on "a trailer pulled by an eighteen wheeler, some six to eight feet off the ground," is a unique treat. Happy 2nd Birthday to you all on February 8th!

Tennessee

At the 24th Annual Chattanooga Choo-Choo Festival held last October, Congresswoman Marilyn Lloyd Bouquard accepted a presentation of more than 800 signatures from local square dance clubs supporting Bill H. J. R. 69 to make square dancing the national folk



In support of H.J.R. 69

dance of the United States. In return the Congresswoman presented a list of all U.S. Representatives detailing who had voted for the Bill and who had not. Robert Kemper, president of the Tennessee State Association of Square and Round Dance Clubs, Inc., made Mrs. Bouquard an honorary member of the Assn.

Washington

The new State Federation President, Terry



Not the smoothest of dancing but a whale of a lot of fun had by the Monarch Mavericks

(Gail) Larson of Tacoma, was installed by his father Jerry (Doris) Larson of Spokane who served as president in 1972-73. Is this a first for a square dance association to have both father and son serve in the same position?

At the same meeting, two state-wide awards were presented for outstanding service to the square dance field. Receiving the Parker Award for a caller were Ray and Millie Amundson of Longview; the MacGregor Award presented to dancers went to Don and Shirley Blanchard of Seattle.

Iowa

Lee and Lucy Manning celebrated their 35th wedding anniversary on September 30th with a large dance for all square dancers in the vicinity of Burlington. 23 of their 35 years together have included square dancing and they're looking forward to many more years of enjoyment. Congratulations!

Florida

The Florida Association of Single Square and Round Dancers held its first convention in Orlando on October 26-27. Getting the FASSD off to a good start were Betty Ross, past-president of Single Square Dancers, U.S.A., Jay Metcalf, president of Bachelors 'N' Bachelorettes, and Martin Powell, vice-president of the Texas Association of Single Square Dancers. The Florida group is already planning for next year's event to be held in St. Petersburg. For information contact Chuck Johnson, president, PO Box 7132-A, Orlando, FL 32854.

Kentucky

The 21st Derby City Festival "Derbytown Strutters Ball," sponsored by the Kentuckiana Square Dance Association, will be held April 11-13 at the Kentucky Fair and Exposition Center in Louisville. Callers for the three-day event include Jerry Haag, Dave Lightly, Jerry Schatzer and Dick Han, with Wayne and Norma Wylie conducting the round dance program. Exhibitions, a grand march, an elaborate style show and all levels of dancing from Mainstream through Challenge are being planned. For information contact Richard and Doris Horn, Registration Chairman, 6723 Carolyn Road, Louisville, KY 40214. Telephone (502) 367-6595.

Louisiana

In October the Annual Muscular Dystrophy Benefit Square Dance was held in Hammond with dancers coming from many parts of Louisiana and Mississippi. All callers donated their time. This year's dance which featured Bill Barnerof, Johnny Creel, Mike Litzenberger and Bob Augustin raised $1,700 which was used to enable a child with M.D. to attend summer camp for a week. Plans are already underway for next year's dance to be held October 25 at the Nights of Columbus Hall in Hammond. All are invited to come and dance.



Chris Bowman, 11-year-old poster child, flanked by callers who contributed their services to Muscular Dystrophy dance

Alberta, Canada

The December issue of SQUARE DANCING featured an article about the Swinging Spokes and their keen interest in square dancing. The photo showing one square, along with their teachers, Bea and Ed Murray, reached us too late to be included. Belatedly, here is a picture of the Swinging Spokes in their red and white club outfits.



The Swinging Spokes ready to dance

Arizona

Celebrating the third observance of the

(Please turn to page 80)

SOUND BY HILTON

The Micro 75A



NEW STYLING

The Micro-75A is truly handsome! Charcoal case with chrome trim, jet black chassis with sparkling white lettering, gleaming iridescent mylar control panel. Convenient to set up and operate — remove the lid and it's ready to use. Slanted front panel puts controls at the most comfortable angle for operation.

ADDED FEATURES

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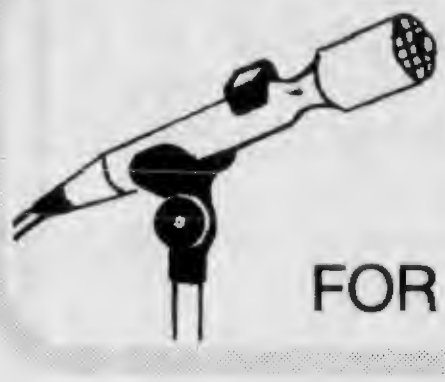
Carrying weight is only 13 pounds. Overall dimensions including spring feet and handle 5¼ by 13 by 15½ inches.

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Sets in Order



WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

February, 1980

NEW FOR OLD

by Ted Wegener
Torrance, California

AS ONE WHO HAS "been there" in both the "good old days" and the "now" days and who has found them both to be enjoyable, I've wondered how much has really changed in the past twenty years or so. How much of the old is around disguised with new terminology? To satisfy my own curiosity I turned at random to the June 1961 issue of Sets in Order and the Workshop section to see how much of what we were dancing then we are still dancing if even under different names.

The first dance in the Workshop section goes like this:

First and third go forward and back
Go down the middle, pass thru
Split the ring go around two
Side two
Turn the opposite lady right hand around
And promenade the corner as she comes down

Let's take it apart piece by piece and see if it's still danced today. First is the business of "Split the ring." As Will Rogers might have said, "We don't hardly do that no more." We do however do a little thing called Separate which accomplishes the same thing with the same body movements and dance flow. Next comes the command "Turn the opposite lady right hand around!" I tried that little number on an average group of workshop dancers and the result was puzzled stares and a big question "How far?". Chalk one up for today's terminology. We still dance the very same figure, but with the name "Turn thru," which not only tells the dancers to turn the facing dancer by the right, but how far. How about "Promenade the corner when she comes down"? Today in the main we don't promenade our corners except in the singing call portion of the dance, so this call becomes just a little stilted.

While in 1961 we should probably have spiced up the figure with a *promenade and don't slow down* break, we will today spice it up with a few well chosen zero movements and it might look like this:

All four ladies chain across
Head ladies flutter wheel
Heads right and left thru, pass thru
Separate around two and home you go
Side ladies flutter wheel
Same two a right and left thru
Same two turn thru
Everybody do sa do your corner
Promenade the partner when she comes down

Of course we didn't have Flutter wheel in those days, but we did have (it seems to me) a figure that said, "Head men step across the square, swing the lady waitin' there," or was it 1951 when we used that? Seems like the years and figures are runnin' together.

Down further on the same page of that 1961 issue is a reference to a dance called the Angle Worm Wiggle. This dance uses a catch all eight as a means of freeing the right hand when meeting your partner in a right and left grand. We haven't anything today that frees the right hand in this particular situation except the do sa do. Something back about that time killed the basic catch all eight. Perhaps it was because of the roughness it generated, or maybe it was because callers thought it was *old fashioned.* In any event it was something we were dancing then that could prove to be a useful figure in today's choreography, perhaps one of our choreographers can give it a new name and it will take off in today's gentler dancing and then that same little dance could look like:

Four ladies chain three quarters around

And all four ladies chain across
Heads pass thru, separate home you go
Heads catch all eight
Sides turn thru
Everybody partner left turn thru
All swing the corner and promenade etc.

A little further along in the workshop section is a dance written by Dusty Rhodes of Biloxi, Miss. The dance goes as follows:

1P2P
Star thru, eight chain thru
Then a right and left thru, star thru
Right and left thru, turn 'em on around
Dixie chain, lady goes left, gent right
Look for the corner, left allemande etc.

Too bad we don't Dixie chain anymore so we can't use the above, but we can make a couple of substitutions, keep almost the same body flow and it will look like this:

1P2P
Star thru, eight chain thru
Then a right and left thru, star thru
Dixie style to an ocean wave, ladies trade
Men circulate, left allemande etc.

Next down the line was a dance by Fred Christopher down Florida way, which goes like so:

Promenade and don't slow down
All four couples wheel around
Promenade the wrong way around
One and three wheel around, star thru
Right and left thru
Turn your girl and eight chain thru
Same two star thru and pass thru
On to the next, box the gnat
Change girls, pass thru, left allemande etc.

What's this? Change girls? Better not call that old saw today unless your dancers have been taught what to do. All you have to remember is that box the gnat, change girls is just one way of doing a star thru (slide thru). A quick rewrite gives you a delightful little number like this:

Promenade and don't slow down
All four couples wheel around
Promenade the wrong way round
One and three wheel around, star thru
Right and left thru
Turn your girl and eight chain four
When you're thru, slide thru
Pass thru, bend the line
Slide thru, pass thru, left allemande etc.

A few zero figures tagged onto that and you can keep right on going.

On the same page as the two previous dances there is one that is, or could be, just a bit of a challenge:

Head two couples swing you do
Two and four do a right and left thru
Turn on around like you always do
And the side two ladies chain
Heads lead out to the right of the ring
Circle left and hear me sing
Side gents break to a line of four
Just the men go straight across
And allemande left etc.

Not just the dance for today's dancers because of a couple of traps and a left allemande that is clumsy for two of the pairs. However in our new-for-old quest we can dress it up like this.

Side ladies flutter wheel
And the head two do a right and left thru
Sides lead right and circle four
Side gents break to a line of four
Forward eight and back with you
Ladies flutter wheel across you do
Sweep one quarter and one quarter more
Right and left thru across the floor
Rollaway the same girl left allemande etc.

Same traffic pattern (almost) but a dance that can be done by today's dancers.

On page 35 of the same issue there is a series of dances using a figure called fold the line. Without looking it up can you remember how it goes? I'll give you a hint (I had to look it up), it amounts to Fold the ends! Now that we have this piece of information can we use all the dances? Probably not, unless you are acquainted with double star thru, California whirl, trail thru and dixie chain, to mention just a few. Left square thru might be star thru, square thru three quarters and it could be that double star thru is rollaway and pass thru.

Here are a couple of dances with fold the line figures. What would you do to save them?

One and three you bow and swing
Forward up and back to the ring
Forward again you trail thru
Around one to a line of four
It's forward up and back with you
Whirlaway half sashay (Keep those lines!)
Fold the line go right and left thru
Turn 'em around and dive thru
Pass thru, split the ring
Go around one to a line of four
It's forward up and back

SPECIAL WORKSHOP EDITORS
Ted Wegener Workshop Editor
Joy Cramlet Round Dances
Ken Kernen Ammunition

California whirl (Done with man's left hand)
Fold the line to a left allemande etc.

1P2P
Double star thru
Fold the line, star thru, back away
Double star thru, fold the line
Double star thru, fold the line
Trail thru, left allemande etc.

I asked a question earlier "How much has really changed" and the answer is, *a lot!* In the whole issue mentioned there was only one ocean wave called and that was followed by a right and left thru. There was no arm turn one quarter mentioned and there were no column figures. Dixie chain, shuffle the deck, double star thru and many forms of wheel and deal were used many times — but there was not one two-faced line wheel and deal. Things have changed a great deal — not just for the better and not just for the worse. By contrast, we used to do a great many forward and back movements while now we do a great many half turns by the right and left.

I suppose we could compare the *then* dancing and the *now* dancing to a Model "T" Ford and a 3 year old modern automobile. We wouldn't want to drive the Model "T" across the country or to work every day, but the 3 year old wouldn't add much to a parade.

HERE'S AN IDEA

These could be called equalizers. While the moves are all simple basics they each have a slight twist that makes them just a little tart. Dancers who have been dancing about six months will handle them about as well as the old timers will.

WATCHOUT

Sides rollaway, heads square thru
Square thru the outside two, bend the line
Square thru again, centers pass thru
Centers in, cast off three quarters 'round
Pass thru, holdit!
Do a "U" turn back, star thru, dive thru
Square thru three quarters
Left allemande etc.

PASSABLE STARS

1P2P, star thru, dive thru, pass thru
Split two 'round one into the middle
Star thru, pass thru, star thru, pass thru
Bend the line, star thru, pass thru
Left allemande etc.

STAR CROSSED

Head two ladies chain across
Side couples cross trail 'round one to a line
Move up to the middle and back,
Ends only star thru
Same two cross trail 'round one to a line
Move up to the middle and back
Everybody star thru, centers in
Cast off three quarters 'round
Move eight to the middle and back
Pass thru, wheel and deal, double pass thru
Centers in, cast off three quarters 'round
Pass thru, wheel and deal
Where's the corner left allemande etc.

HAND HOLDER

1P2P, star thru, California twirl
Those who can a right and left thru
Everybody California twirl
Do an eight chain three
Left allemande etc.

WATCH 'EM MEN

Sides rollaway, circle left
Girls up and back
Do sa do an ocean wave, swing thru
Swing thru again
Pass thru, separate 'round one into middle
Pass thru, star thru, promenade etc.

SEPARATED

Heads cross trail 'round two make a line
Move up and back, star thru
Centers square thru three quarters
Split two 'round one a line of four
Everybody star thru
Centers square thru three quarters
Centers in, cast off three quarters
Star thru, centers only rollaway
Same four do a U turn back
Left allemande etc.

TWISTED A LOT

Swing your corner
Promenade and don't slow down
Heads wheel around, right and left thru
Star thru, inside four turn back
All double pass thru
First go left, next go right
Square thru, ladies pass thru
Men turn back, left allemande etc.

About This Material

The lead section and the foregoing dance ideas are by our Workshop editor, Ted Wegener. Why not try your hand at creating material that can be used by others. See our special request on page 50.

ROUND DANCES

MORNING KISS — Grenn 14280
Choreographers: Adam and Margaret Arnot
Comment: The waltz routine keeps one moving. Nice music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together to** BUTTERFLY, **Touch, —;**

PART A

1-4 **Waltz Away, 2, 3; Waltz to face 2, 3 end** BUTTERFLY; **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3;**
5-8 **Roll** LOD, **2, 3; 4, 5, 6; Side, XIB, Side; Thru, Side, Close;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A:

PART B

17-20 **Fwd, Side, Close; Bk, Side, Close; Drift Apart, 2, 3; (Wrap) In Place, 2, 3;**
21-24 **R Wheel 1/2, 2, 3; (Unwrap) Wheel, 2, 3 end** SIDECAR **M face** LOD **&** WALL; **Twinkle, 2, 3 to** BANJO; **Twinkle, 2, 3 to** CLOSED **M face** WALL:
25-28 **1/4 L Face Turn, 2, 3; 1/4 L Turn, 2, 3; 1/4 L Face Turn, 2, 3; 1/4 L Face Turn, 2, 3 end** BUTTERFLY **M facing** WALL;
29-32 **(Twirl) Side, XIB, Side; Manuv, 2, 3 end** CLOSED **M facing** RLOD; **(R) Waltz Turn; (R) Waltz Turn end** BUTTERFLY;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1-2 **Apart, Point, —; (Wrap) Step Fwd, Touch, —.**

DANCIN' 'N DREAMIN' — Grenn 14280
Choreographers: John and Shari Helms
Comment: Not difficult but interesting two-step. lively music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** CLOSED **M face** WALL, **—, Touch, —;**
5-8 **Side, Close, Fwd to** REVERSE SEMI-CLOSED **facing** RLOD, **—; Walk, —, 2 end** CLOSED, **—; Side, Close, Bk end** SEMI-CLOSED **facing** LOD, **—; Walk, —, 2, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Walk, —, 2, —;**
5-8 Repeat action meas 1-4 Part A:
9-12 Repeat action meas 5-8 Intro except to end in CLOSED M face WALL:
13-16 **Turn Two-Step; Turn Two-Step to** SEMI-CLOSED; **(Twirl) Walk, —, 2, —; 3, —, 4, —;**

PART B

1-4 **Walk to** BANJO **M face** LOD, **—, Check, —; Fishtail; Walk, —, Check, —; Fishtail;**
5-8 **Walk, —, 1/4 R Turn to** CLOSED **M face** WALL, **—; Side, Close, Side, Touch; Side, Close, Side to** SEMI-CLOSED, **Touch; Walk, —, 2 to** CLOSED, **—;**
9-12 **Side, Close, XIF, —; Side, Close, XIF end** BANJO **M face** LOD, **—; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd to** CLOSED, **—;**
13-16 Repeat action meas 9-12 Part B;
17 BANJO **Walk, —. 2 end** SEMI-CLOSED, **—;**

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1-4 SEMI-CLOSED **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Apart, Point, —, —.**

SHIEK OF ARABY — Hi-Hat 978
Choreographers: Phil and Norma Roberts
Comment: This is a re-release of a few years ago. The routine has a quick-step flavor. Excellent Dixieland sounding music.

INTRODUCTION

1-8 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** BUTTERFLY, **—, Touch, —; Roll** LOD, **—, 2, —; 3, —, 4 to** SEMI-CLOSED, **—; Rock Fwd, —, Recov, —; Rock Back, —, Recov, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, —, Face M** WALL **in** CLOSED, **—; Side, Close, Side, Close;**
5-8 **Side, —, Thru, —; Pivot, —, 2, —; 3 end in** SIDECAR **M facing** RLOD, **—, Back, Back; Back/Turn end in** CLOSED **M facing** WALL, **Side, Close, —;**
9-12 **Fwd, Side, Close, —; Thru/Pickup to** CLOSED **M facing** LOD, **—, Side, Close; 1/4 L Turn, —, Side, Close; 1/4 L Turn, —, Side, Close end M facing** WALL;
13-16 **1/4 L Turn end in** BANJO **M facing** LOD, **—, Recov Back, —; 1/4 R Turn M facing** WALL, **—, Manuv to** CLOSED **M facing** RLOD, **—; Bk Pivot, —, 2 end facing** LOD, **—; (Twirl) Fwd, —, 2 end in** SEMI-CLOSED, **—;**

PART B

1-4 **Fwd, —, Check, —; Cross, Side, Fwd, Lock; Side, Close, Cross, Side; Walk Fwd, —, 2, —;**
5-8 Repeat action meas 1-4 Part B except to end in CLOSED M facing WALL:
9-12 **Side, Close, Fwd, —; Roll** RLOD, **—, 2 end in** SEMI-CLOSED **facing** LOD, **—; Back, Lock, Back, —; Dip Back, —, Recov, —;**

13-16 **Fwd, —, Pickup to** CLOSED, **—; Fwd Two-Step; 1/4 R Turn end facing** WALL, **—, Side, Close; Pivot, —, 2, —;**

SEQUENCE: A — A except on meas 16 end in BANJO M facing LOD — B — B plus Ending.

Ending:

1-4 **(Twirl) Walk Fwd, —, 2, —; 3, —, Face M** WALL **in** CLOSED, **Side; Close, —, — M's R and W's L hands joined, Apart; Point, —, —, —.**

ROCKY-FELLA — Hi-Hat 978
Choreographers: Jess and May Sasseen
Comment: A fun two-step to good music.

INTRODUCTION

1-6 BUTTERFLY **M face** WALL **Wait; Wait; Side, Close, XIF, —; Side, Close, XIF, —; Twisty Vine, 2, 3, 4; 5, 6, 7, 8 to** CLOSED;

PART A

1-4 **Side, Close, Fwd, —; Side, Close, Bk, —; Bk, Close, Fwd, —; Side, Close, Thru, —;**

5-8 **Side, Close, Side, Close; Side, —, Thru to** SEMI-CLOSED **face** LOD, **—; Cut, Bk, Cut, Bk; Dip Bk, —, Recov, —;**

9-12 **Fwd, Close, Bk, Close; Walk, —, 2, —; Fwd, Close, Bk, Close; Walk, —, 2 end in** OPEN, **—;**

PART B

1-4 **Fwd Two-Step; Rk Fwd, —, Recov, —; Bwd Two-Step; Rock Bk, —, Recov, —;**

5-8 **Circle Away Two-Step; Together Two-Step to** BUTTERFLY; **Face to Face Two-Step; Bk to Bk Two-Step end** BUTTERFLY **M face** WALL;

9-12 **Side, —, XIB, —; Side, Front, Side, Bk; Sway, Touch, Sway, Touch; Sway, Touch, Sway, Touch end in** CLOSED;

SEQUENCE: Dance goes thru 2 1/2 Times plus Ending.

Ending:

1-2 BUTTERFLY **Side, XIB, Side, XIF; Tap, Tap, —, —.**

BY THE LIGHT OF THE SILVERY MOON — Belco 289
Choreographers: Richard and Jo Anne Lawson
Comment: Not a difficult two-step and one can hum along with this familiar old tune. There are cues on one band.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** ESCORT, **—, Touch, —.**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Stroll, —, 2, —; 3, —, 4, —;**

5-8 **Vine Apart, 2, 3, Brush; Together, 2, 3, Touch; Circle Away, —, 2, —; Together, —, 2, —;**

9-12 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Fwd, —, 1/4 R Turn M face** WALL **in** BUTTERFLY, **—;**

13-16 **Rock Swd, —, Recov, XIF; Rock Swd, —, Recov, XIF; Side, Behind, Side, Behind to** OPEN; **Fwd, —, 2, to** CLOSED **M face** WALL, **—;**

17-18 **Turn Two-Step; Turn Two-Step end M face** LOD;

PART B

1-4 **Fwd Two-Step; Fwd Two-Step; Strut, —, 2, —; 3, —, 4, —;**

5-8 **Side, —, Behind, —; Side, Close, Fwd, —; Side, —, Behind, —; Side, Close, Fwd, —;**

9-12 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Walk, —, 2, —;**

13-16 **Side, Close, XIF, to** SIDECAR, **—; Side, Close, XIF to** BANJO, **—; Fwd, Lock, Fwd, Lock; Fwd, —, 1/4 R Turn M face** WALL **in** CLOSED, **—;**

17-18 **Side, Close, Side, Close to** ESCORT **face** LOD; **Walk, —, 2, —;**

SEQUENCE: Dance goes thru twice. Second time thru omit meas 18 and Step Apart and Point.

THIS OLD HOUSE — Belco 289
Choreographers: Unknown
Comment: Very simple mixer good for a one night stand. Music is adequate. There are cues on one band.

INTRODUCTION

1-2 OPEN **Wait; Wait;**

DANCE

1-4 **Walk, 2, 3, Turn In end facing** RLOD; **Backup, 2, 3, 4; Walk, 2, 3, Turn In end facing** LOD; **Backup, 2, 3, 4;**

5-8 **Apart, Step/Step, Together, Step/Step; Circle Away, 2, 3, 4 to the girl behind; Apart, Step/Step, Together, Step/Step to** BUTTERFLY **M face** WALL; **(Twirl)** Vine **end** OPEN **facing** LOD;

SEQUENCE: Dance goes thru eight times. Plus Ending.

Ending:

1-2 OPEN **Walk, 2, 3, 4 end** BUTTERFLY **M face** WALL; **(Twirl) Side, XIB, Apart, Point.**

I MISS MY SWISS — Belco 290
Choreographers: Unknown
Comment: Very easy mixer with peppy music. One band of cues.

INTRODUCTION

1-2 OPEN **Wait; Wait;**

DANCE

1-4 **Walk, 2, 3 1/4 R Turn face** WALL **in** BUTTERFLY; **Side, Close, Side, Close to face** LOD **in** OPEN; **Walk, 2, 3 1/4 R Turn face** WALL **in** BUTTERFLY; **Side, Close, Side, Close;**

5-8 **Vine, 2, 3, Kick; Vine, 2, 3, Kick; Side, Touch, Side, Touch; (Roll LOD) Circle L face, 2, 3, 4 end with new partner the girl in back.**

SEQUENCE: Dance goes thru eight times plus Ending.

Ending:

1-2 Repeat action meas 1-2 and bow.

WATERMELON MAN — Belco 290
Choreographers: Pete and Val Peterman
Comment: Busy cha cha to adequate music. One band has cues.

INTRODUCTION

1-4 **No hands** FACING **Wait; Wait; Apart, —, Point, —; Together, —, Touch, —;**

PART A

1-4 LOD **R hands joined Rk Fwd, Recov, (W turn to VARSOUVIANNA) In Place, Cha/Cha; Rk Bk, Recov, Fwd, Cha/Cha; Turn, 2, Cha/Cha, Cha; Turn, 2, Cha/Cha, Cha;**

5-8 SKIRT SKATERS **Walk, 2, Cha/Cha, Cha; Walk, 2, Cha/Cha, Cha; Circle Away, 2, Cha/Cha, Cha; Together, 2, Cha/Cha, Cha end** BUTTERFLY **M face** WALL;

PART B

1-4 **Rock Fwd, Recov, Bk, Cha/Cha; (Cross to LEFT-OPEN) 1/4 L Turn Rocking Bk face** LOD, **Recov, In Place, Cha/Cha; Rock Fwd, Recov, In Place, Cha/Cha; Rock Side, Recov, Change Sides to** OPEN, **Cha/Cha**

5-8 **Rk Side, Recov, 1/4 R Turn face** WALL **in** BUTTERFLY, **Cha/Cha; Rk Bk, Recov, Fwd, 2/3; Cross Break; Cross Break;**

PART C

1-4 **Side, Behind, Side/Close, Turn to Bk to Bk; Side, Behind, Side/Close, Turn to** OPEN **face** LOD; **Vine Apart, 2, Side/Close, Side; Chase Turn, 2, 3/4, 5 end** BUTTERFLY **M face** WALL;

5-8 **Change Sides, 2, 3/4, 5; Chase Turn, 2, 3/4, 5; Side, XIB, Side/Close, Turn Bk to Bk; Side, XIB, Side/Close, Turn to** OPEN **facing** RLOD;

9-12 **Vine Apart, 2, Side/Close, Side; Chase Turn, 2, 3/4, 5; Change Sides, 2, 3/4, 5; Chase Turn, 2, 3/4, 5;**

13-16 OPEN-FACING LOD **Walk, 2, Cha/Cha, Cha; Walk, 2, Cha/Cha, Cha end facing partner &** WALL; **Rk Fwd, Recov In Place, Cha/Cha; 1/4 L Turn Rk Fwd face** LOD, **Recov, Fwd, Cha/Cha;**

SEQUENCE: Dance goes thru twice plus Meas 1-6 Part A then Rock Apart and Smile.

SINGING CALL

THE DEVIL WENT DOWN TO GEORGIA
By Gary Shoemake, Carrollton, Texas
Record: Chaparral #306, Flip Instrumental with Gary Shoemake

OPENER, MIDDLE BREAK, ENDING

Circle the devil went down to Georgia
He was looking for a soul to steal
He was in a bind, he was way behind
But he was willing to make a deal
Walk around your corner see saw your own
Left allemande then weave that ring
Well Johnny rosin up your bow
Play your fiddle hard do sa do around
Now promenade your pard if you win
You get this shiny fiddle made of gold
If you lose the devil gets your soul

FIGURE:

Heads promenade halfway around the ring
Sides right and left thru turn the girl
Square thru four hands around the floor
Do sa do then do an eight chain four
Fire on the mountain run boy run
Swing the corner promenade her son
Chicken in the bread pan pickin' out dough
Granny will your dog bite, no child no

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

The Changing Scene of Dance Material

There was a time, and not too long ago, when we would be receiving here at SQUARE DANCING far more dance material than we could possibly use in the Workshop. Single dances as well as collections would pour in from everywhere and the job of testing and screening to determine which ones we would use was a time-consuming job. Today the aspects of dance creating have changed and choreography has come down to systems and individual techniques. As a result we do not get the steady stream of good, proven dance material we need to pique the interest and assist the caller who is not himself creative. We feel that there is a continuing need for good, flowing, interesting patter call material and, if you happen to be gifted with an ability to put together danceable material, send it in. Let our editors look it over and workshop it for possible use in this section. You'll be helping other callers in many parts of the world.

PATTER AND SINGERS ON THE QUARTERLY

By Ken Miller — Fork, Md.

Box 1-4, swing thru, men trade, men run
Girls get ready, make me a column
Trade, men run, left allemande etc.

Box 1-4, swing thru, men trade, men run
Ladies ready make me a column
Ladies do a U turnback
Left allemande etc.

1P2P, pass thru, wheel and deal
Centers square thru three quarters
Couples veer left make a two faced line
Couples trade
Ladies ready make me a column
Single file circulate, trade and roll
Curlique, men run, left allemande etc.

Box 1-4, swing thru, ladies circulate
Men trade, men run
Ladies ready make me a column
Triple scoot, men run, pass thru
Left allemande etc.

Heads lead right
Veer to the left make a two faced line
Make me a column, triple scoot, men run
Square thru three quarters 'round
Left allemande etc.

SINGING CALLS

COCA COLA COWBOY

By Johnnie Wykoff, Indianapolis, Indiana

Record: Red Boot Star #1250, Flip Instrumental with Johnnie Wykoff

OPENER, MIDDLE BREAK, ENDING
Sides face grand square
You're just a Coca Cola cowboy
Reverse
You've got an Eastwood smile and
Robert Redford hair circle left
You walked across my heart
Like it was Texas
Left allemande and promenade
You taught me how to say
I just don't care
FIGURE:
Heads you promenade half way
Sides you do a half square thru
Touch a wave relay the deucey go
Swing thru the boys will trade
Swing corner girl then you promenade
And I think you should understand
That we're all thru
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

THE MUSIC BOX DANCERS

By James Martin, Houston, Texas

Record: Bogan #1314, Flip Instrumental with James Martin

OPENER, MIDDLE BREAK, ENDING
Sides face grand square
Four ladies chain across that ring
Turn and chain 'em back home again
Promenade around how happy we'll be
Those music box dancers and me
FIGURE:
Heads square thru four hands you go
Do sa do once around you know
Swing thru then those boys run right
Ferris wheel then right and left thru
Square thru three hands my friend
Swing this corner promenade and then
Promenade home how happy we'll be
Those music box dancers and me
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SWEET DESIRE

By Darryl and Tony

Record: Ranch House #602, Flip Instrumental with Darryl McMillan & Tony Oxendine

OPENER
Four ladies straight across that floor
You roll away
Circle left gonna move it and go
Four ladies roll a half sashay
Circle left and then left allemande corner
Weave that ring it's just those
Sweet desires carried me away
Do sa do and promenade her home
Tempted feelings led me astray
Sweet desire carried me away
MIDDLE BREAK, ENDING
Sides face grand square
Carried me carried me carried me away
Carried me carried me carried me away
Left allemande do sa do
Men star by the left hand once around
Swing your partner promenade back home
Tempted feeling led me astray
Sweet desire carried me away
FIGURE:
Heads square thru four hands around you go
Make a right hand star roll it once
Heads star left in middle turn it one time
With corner girl touch one quarter
Scoot back my friend boys you fold
Two ladies chain chain them back
Roll promenade home
Tempted feelings led me astray
Sweet desire carried me away
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

AMMUNITION

This column edited by Ken Kernen features material using the Basic Plateau. Contributions for this special section are welcome.

Promenade don't slow down
Gents roll in a left face whirl
Promenade the corner girl
One and three wheel around
Right and left thru with the girl you found
Half square thru and don't ask why
Right to the next, pull on by
Left to the next one pull by
Right to partner pull on by
Left allemande

Sides promenade half
In the middle right and left thru
Courtesy turn with a full turn around
Roll away and separate around one
In the middle star right to the corner
Left allemande

Heads pass thru
Men turn back follow that girl
Both turn right around the girl
Into the middle and the ladies chain
Square thru four hands
Separate around one
Down the middle and pass thru
Men turn back and follow that girl
Both turn right around the man
Into the middle and the ladies chain
Cross trail thru, left allemande

Allemande left in alamo style
Balance in and out
Men cross over girls turn about
Balance in and out
Girls cross over and the men turn in
Balance in and out
Swing by the left full around
For an allemande thar like a back up star
Shoot the star full around
Men star right across the town
Turn the opposite left like an Alamo style
Balance in and out
Men cross over girl turn about
Balance out and in
Girls cross over and the men turn in
Balance in and out
Swing by the left for an allemande thar
go all the way around
Shoot the star
Give a right to corner pull by
Allemande left

Four ladies chain three quarters 'round
Turn the girl with an arm around
Two and four right and left thru
One and three left square thru
On the fourth hand box the gnat
Drop that hand and U turn back
Star thru, pass thru
Bend the line
Go eight to the middle and back
Star thru, pass thru, U turn back
Square thru three quarters
On the third hand grand right and left!

Allemande left
Ladies star, men promenade
Allemande left with a full turn around
Ladies star, men promenade
Allemande left with a full turn around
Go right and left grand

Allemande left, ladies star, men promenade
Allemande left, men star, girls promenade
Allemande left
Turn partner right go full around
To the right hand lady for a left hand turn
Men star right once, girls promenade
Same girl allemande left
Ladies star, men promenade, allemande left
Give a right to the corner pull on by
Left allemande

SINGING CALL ADAPTATION

VAYA CON DIOS

Adapted by Heiner Fischle, Hannover, Germany
Record: Thunderbird 190
OPENER, MIDDLE BREAK, CLOSER
(as on the record)
All four ladies chain, you go three quarters
Join your hands and circle to the left now
Roll the girls away
circle left while you're that way
Left allemande, weave the ring
And the mission bells are ringing in the chapel
Do sa do your own, promenade her
Vaya con Dios, amigo
Vaya con Dios, goodbye
FIGURE
Heads (Sides) you promenade just halfway
Down the middle star thru and pass thru
Do sa do the outside and square thru
Five hands around, that's what to do
Count to five and allemande new corner
Do sa do the next, promenade her
Vaya con Dios, amigo
Vaya con Dios, goodbye
SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Closer.

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CALLER of the MONTH



Tony Oxendine
– Sumter, South Carolina

TWENTY-FIVE-YEAR-OLD TONY OXENDINE has managed to accumulate an impressive list of credits in the five years he has been calling for square dances.

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Tony travels quite extensively throughout the United States, calling at square dance festivals. During the summer months he serves on the staffs of square dance resorts at Myrtle Beach, S.C., Fontana, N.C. and Andy's Trout Farm, Georgia.

In the wintertime Tony is enrolled at the University of South Carolina in the school of Computer Science. Along with being a full-time caller he manages to maintain a B-plus average in school — no mean trick.

An accredited member of Callerlab, Tony is also a recording artist for Ranch House Records. Some of his best sellers include "Texas Woman," "I Feel a Hitch Hike Coming On" and "Back on My Mind."

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147 Nice & Gentle hoedown with patter by Al Brundage
146 Hey Baby You're Looking For Me by Al Brundage
145 My Heart Waltz by Dave Fleck
144 Frankie and Johnny round by Dave Fleck
143 Lida Rose 79 round by Bob Smithwick
142 I Want To Go Home by Mike Trombly
141 Polka Dots & Moonbeams round by George Kammerer

(**LETTERS,** *continued from page 3)*

bean, towered over by 19,000 foot, snow-capped, majestic Mount Colombus. We are on the Pan American Highway near Santa Marta. We feel we have discovered a new and exciting American frontier and are eager to share our find with others. Anyone interested write us at PO Box 157, Liberia, Guanacaste, Costa Rica. We promise to answer.

Juanita and Lewis Bird
Guanacaste, Costa Rica

Dear Editor:

Though I am fond of smooth dancing, I do not agree with the ideas of Ed DeRooy about the left allemande. He condemns the idea of doing it from setups where some dancers need six steps while others need seven or eight. With basics like swing thru, ferris wheel and scoot back in common use, this seems no strong argument. Why is it wrong for the men to face right for a left allemande? An allemande left is always done with your corner. It depends on your facing direction who your partner is, but it depends only on the spot where you are standing who your corner is. If couples are facing out, the partner is the corner, strange as it seems to be. This is why I teach the allemande left (re-teach it the third or fourth evening) this way: Men face that direction that your right shoulder points toward the center of the square, no matter which way you faced before. Ladies, point your left shoulder toward the center. Now you are facing your corner. Give your corner a left arm and turn about halfway until the men's left shoulders are pointing toward the center. Drop hands, pass by your corner and you will face your partner. There is but one exception. If the men face counterclockwise, the ladies

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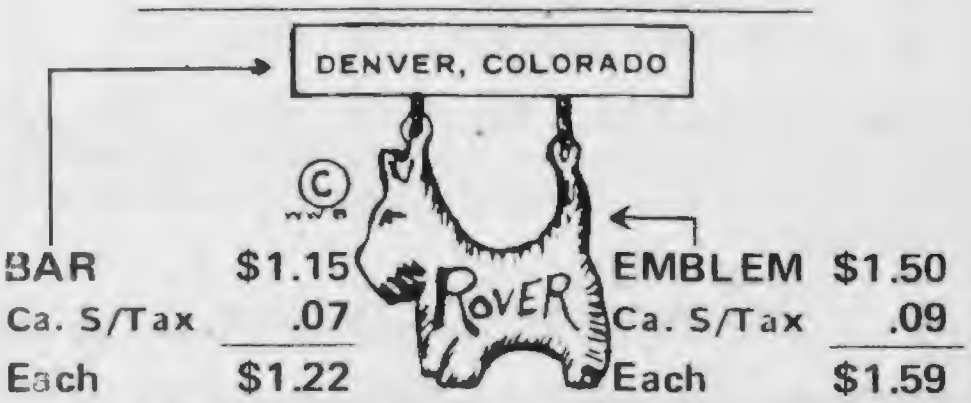
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clockwise around the perimeter of the square, immediately before the call, left allemande, then they must allemande the one they face. But this will be an allemande with a full turn around, because they must face the same way after the completion. Square dancing needs not only smooth dancing but a grain of salt surprising choreography too. On the other hand I am concerned about the use of the term allemande in contra dancing. It may be traditional but I do not like to call an allemande left, two ladies chain as in Aston Polka. I prefer calling turn corner left, two ladies chain. Because I use contra dances to teach square dance basics, the language must be exactly the same.

Heiner Fischle
Hannover, West Germany

Dear Editor:

In the article "A Big Project for 1980" which appeared in the November issue, you note that official recognition of square dancing by the federal government might open the door for greater exposure in the schools. For years I have felt that what we need is no exposure in the schools. I can't begin to tell you how many friends I have tried to interest in square dancing only to be told, "I had that in school and I hated it." The square dancing that is taught in the schools is a turn-off and does nothing to help us get more people into square dancing.

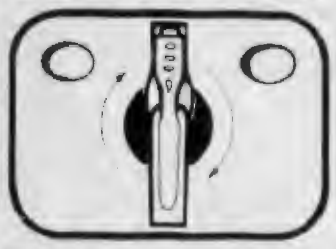
Carolyn Landry
Aurora, Illinois

Dear Editor:

Golly, I can't believe the response to that letter of mine in SQUARE DANCING re my back issues! Seems like an awful lot of new folks would like to see what used to happen

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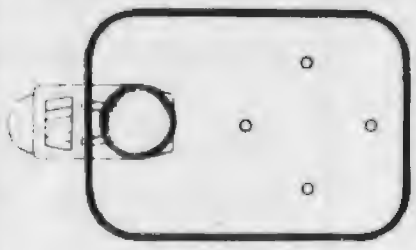
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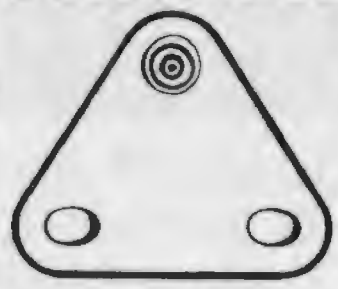
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and use them as a reference. With all this interest why is everyone all snagged up with all this mind-boggling garbage being pursued today?

Howie Davison
North Edgecomb, Maine

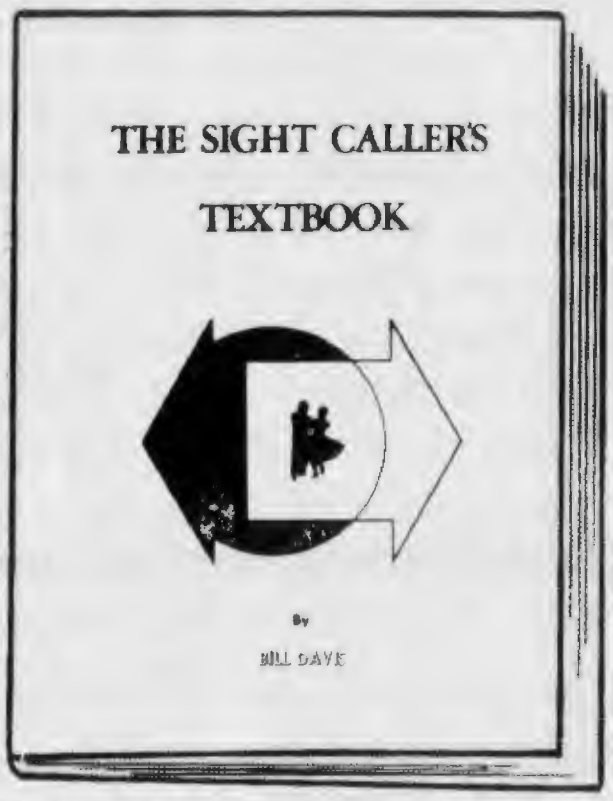
Dear Editor:

Your August issue just arrived. Our copies are slow getting here but are read avidly, cover to cover, when they reach us. We have 20 couples in our class this year, a real boon. So many of our dancers have moved away (a constant problem here) that we are down to one-and-a-half squares in our club, The Tripoli Twirlers. Most of us come to every class as angels; thus getting two dancing nights a week.

Phil and Rayna Thomas
Tripoli, Libya

Dear Editor:

Just a note to tell you we are getting old and unable to square dance, but we had 25 years of wonderful round and square dancing. We have been members of "Sets in Order" for so



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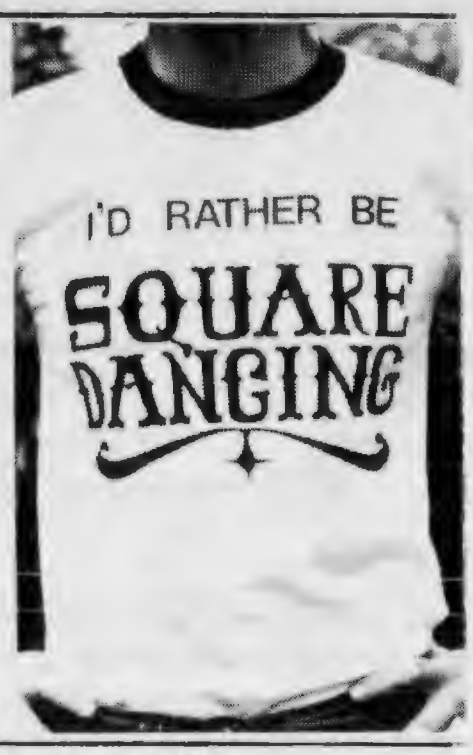
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Dr. and Mrs. Roy Moser
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Dear Editor:

When I wrote you two years ago about our Virginia Creepers club, we were a young club with a dream of succeeding as a "Fun Level" club. We have made it. We are the fastest growing club in the area. Members range in age from 75 to 15. We dance easy Mainstream once-a-week. Several members also dance in another club at Plus II, but only one has left our club and we have not had a single dropout in three years. I might add that indirectly I have received considerable encouragement from your fine magazine. I carefully considered the opinions of those who write to you and ideas from experts. The majority proclaim that people like to dance and have fun, not be constantly baffled by new calls. Perhaps more callers should listen to the majority.

Arnold Morgan
Covington, Virginia

Dear Editor:

One more proof that square dancing is for everyone. Our caller, Art Dean, is 79 years old. He calls for two senior citizen clubs. He started calling 61 years ago; the last 38 years have been in San Diego. Several of the dancers are over 80 years young. We dance Mainstream + 1 and Quarterly Selections. We grow without having a beginners class. While workshop goes on from 12:30 to 2:00, our experienced dancers work with new learners at the other end of the hall on figures laid out ahead of time by Art. After refreshments at

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Virgil Sires
Lemon Grove, California

Dear Editor:

Please include in your 1980 Status Quo the fact that woman couples (singles and widows) should be welcome at all local, state, national and international square dance clubs. This discrimination against women must stop. In addition it will increase membership in the square dance clubs.

Gertrude E. Stoll
Whiting, New Jersey

Dear Editor:

We've been square dancing for over 20 years but have many interests, so we're willing to dance twice a month with congenial friends and would hope an inventive caller might introduce some new figures in a consistent fashion so the activity would continue to be fun and a little challenging. We have not



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found that to be true. The "eager beavers" want all the latest calls so they can race around at a great rate. So we got the message, square dancing "ain't what it used to be," at least not for us. We're dropping out.

Name withheld
by request

Dear Editor:

We are all concerned about the situation in Iran. Wonder how many square dancers know that regular dances were held inside that embassy? In 1967 we stopped in Tehran and danced with the Tehran Tanglefoot Club. It was most interesting to meet people from all the foreign countries that had embassies in Iran.

Roy Sprague
Miami, Florida

Dear Editor:

In the November issue it says Ronnie Lake is trying to set a world record for dancing 111 consecutive nights. That, alas, does not even come close to the record. Last spring at a dance I attended at the Pioneer 8's Club in

Meg Simkins

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Redondo Beach, California, there was a dancer with a more ambitious goal. I think he said his goal was 395 nights. I do not know if he succeeded, nor do I remember his name, but he was already over the 300 mark.

Albert Wigchert
Phoenix, Arizona

Dear Editor:

A short letter to record producers and callers in general. The cost of everything keeps going up and we club callers find it harder to make ends meet every year. Could we not stop producing thirty odd new singing calls every month, with two, three and four different recordings of the same song? I am sure we all realize that quite a bit of what is recorded is, to be polite, not very good. There are many, many recognized good artists, labels and dances coming out, so couldn't the rest of us be content with listening to ourselves on tape and maybe help keep the cost of records down?

John Ross
Alberta, Canada

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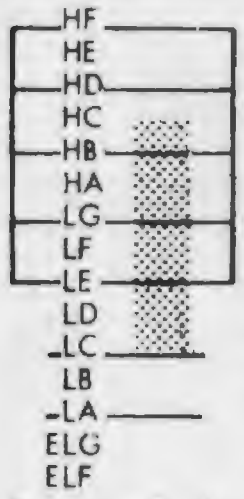
SINGING CALLS

SWEET DESIRE — Ranch House 602
Key: D Tempo: 130 Range: HC
Callers: Darryl McMillan & Tony Oxendine LB
Synopsis: Complete call printed in Workshop.
Comment: Fine instrumental with good beat. Nice choreography makes this one of the better releases this season. Well done job on called side by Darryl and Tony. A record that callers should consider for their record case. Rating: ☆☆☆☆☆

PERFECT MOUNTAIN — Prairie 1022
Key: C Tempo: 130 Range: HD
Caller: Renny Mann LC
Synopsis: (Break) Circle left — allemande left — allemande thar — forward two — men swing in star — slip clutch — pass one girl allemande

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Below Average, ☆☆Average, ☆☆☆Above Aver' ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

— do sa do — promenade (Figure) Heads square thru four hands — corner curlique — follow your neighbor — boys cross run — recycle thru — right and left thru — rollaway — pass thru — turn back — swing corner — promenade.

Comment: Good dance movement with enough action using a follow your neighbor and a cross run. Music is adequate and Renny offers a nice release with his calling. Rating: ☆☆☆☆

SOMETHING NICE — Bogan 1315
Key: D Tempo: 134 Range: HD
Caller: Bob Barnes LA

Synopsis: (Break) Allemande left alamo style — balance — swing thru — forward two — turn thru — allemande left — allemande thar — forward two — men back in star — shoot star — turn thru — corner allemande — swing — promenade (Figure) Four ladies chain — heads promenade halfway — down middle pass the ocean — recycle — pass thru — swing thru — turn thru — corner allemande — walk by one — swing next — promenade.

Comment: A tune that is still being used by callers that offers a sing along for the dancers. Choreography adequate with a mainstream approach. Instrumental needs slowing as shown by called side. Rating: ☆☆☆

I DON'T BELIEVE I'LL FALL IN LOVE TODAY — Bogan 2100
Key: D Tempo: 132 Range: HD
Caller: Andy Petrere LC Sharp

Synopsis: (Break) Circle left — allemande left — do sa do — left allemande — weave ring — swing — promenade (Figure) Head couples lead right — circle four — make a line — forward and back — curlique — two steps at a time — double pass thru — track II move it

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BM 005 Grass Won't Grow
BM 003 Back on My Mind Again
BM 001 Smoke Smoke

P.O. BOX 1448, SAN LUIS OBISPO, CA. 93406

around the ring — swing thru — turn thru — swing corner — promenade.
Comment: An average release tune-wise. The choreography offers two steps at a time and track II which gives a nice variety in danceable movements. Callers can easily handle this tune. Rating: ☆☆☆

THE DEVIL WENT DOWN TO GEORGIA — Chaparral 306
Key: D Minor Tempo: 130 Range: HB
Caller: Gary Shoemake LC
Synopsis: Complete call printed in Workshop.
Comment: A record that every caller is going to try; some will succeed and some will fall flat. The melody line is simple enough as you will notice by Gary's interpretation. Lots of words. An interesting release with good instrumental. Practice will be the key to a good delivery.
Rating: ☆☆☆☆☆

COCA COLA COWBOY — Red Boot Star 1250
Key: E Tempo: 132 Range: HC Sharp
Caller: Johnnie Wykoff LA
Synopsis: Complete call printed in Workshop.
Comment: A real country western, using a relay the deucey that should get favorable reactions from those dancers wanting this good



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movement. Good Red Boot instrumental and nice job of calling by Johnnie. One most callers will like. Rating: ☆☆☆☆

WILL YOU BE LOVIN' ANOTHER MAN — 4-Bar-B 6014
Key: G Tempo: 130 Range: HD
Caller: Bob Carmack LF Sharp
Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — swing — promenade (Figure) Heads curlique — walk and dodge — circle four — break to a line — curlique — single file circulate — boys run around that girl — right and left thru — dive thru — square thru three quarters — swing — promenade.
Comment: Enough figure in this mainstream dance to make it interesting for the dancers. Instrumental offers good guitar and banjo lead with strong beat. Callers can handle without problem. Rating: ☆☆☆

PAPER DOLL — A-live Sound 003
Key: F Tempo: 128 Range: HD
Caller: Bob Wright Jr. LC
Synopsis: (Break) Four ladies fold — do sa do — touch quarter — make wrong way thar — men back up — all eight U turn back — slip the

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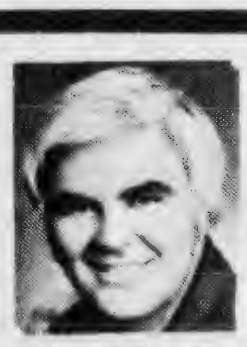

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Gary Shoemake

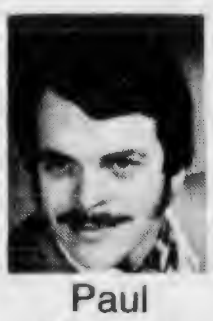

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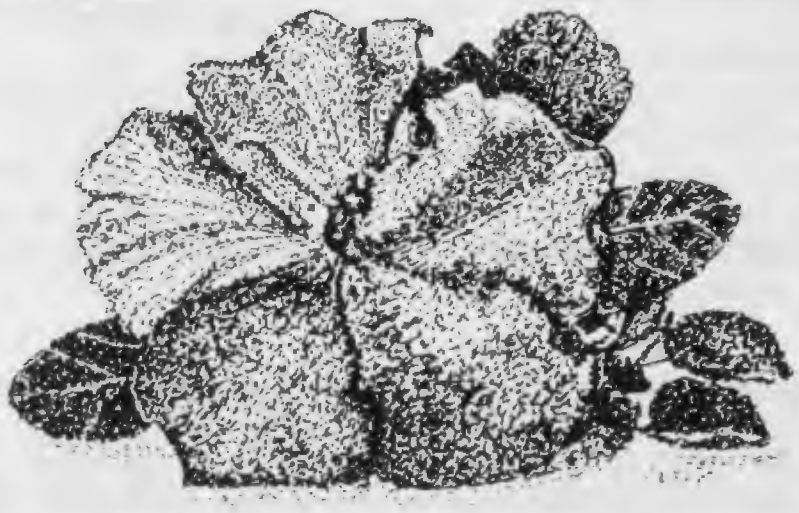
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clutch — left allemande — weave ring — swing — promenade (Figure) Head couples square thru four hands — right and left thru — swing thru — boys run right — girls single hinge — diamond circulate — flip your diamond — recycle — swing corner — promenade.

Comment: Choreography offers a diamond circulate and flip the diamond. Band sounds too sweet for square dancing to this reviewer, more like ballroom. The use of a sound like ka-zoo does not offer anything spectacular. The accordion and celeste have difficulty with melody. Rating: ☆☆

HEARTBREAK HOTEL — Blue Star 2098
Key: C Tempo: 132 Range: HE Flat
Caller: Nate Bliss LC

Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — swing — promenade (Figure) Head two couples promenade halfway — down middle right and left thru — square thru four hands — right and left thru — star thru — flutter wheel — reverse the flutter — promenade.

Comment: A tune that callers should know from its popularity of a few years ago, but if not they will need to work on the melody. Figure


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develops nicely from reverse flutter wheel to a promenade. This release can be a good rouser if caller gives it his all in the execution. Instrumental has excitement. Rating: ☆☆☆

FOND AFFECTION — Lore 1179
Key: G Tempo: 132 Range: HB
Caller: Curtis Thompson LG
Synopsis: (Break) Girls chain — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle right and left thru — square thru four hands — do sa do outside two — swing thru — boys trade — turn thru — left allemande — promenade.
Comment: A nice tune of some years back. Well accepted by dancers during its era and could make a come back. The figure is basic and all dancers can execute. Personal opinion by dancers was it danced better with tempo slowed slightly. Rating: ☆☆☆

SAVING YOUR KISSES — Blue Ribbon 227
Key: B Flat Tempo: 130 Range: HD
Caller: Jerry Bradley LC
Synopsis: (Opener & End) Four ladies promenade — swing at home — join hands circle —



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men star by right — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — meet sides make right hand star — heads star left — same two do sa do — swing thru — boys run right — wheel and deal — right and left thru — dive thru — square thru three hands — swing corner — promenade.

Comment: Volume seems to have to be increased on this release. Figure is average and has been used other times. Music is good and has a good feeling. Tune is known by most. Jerry gets wound up after a slow start.

Rating: ☆☆☆

NORMAN — Blue Star 2096
Key: C Tempo: 130 Range: HD LC
Caller: Lem Smith

Synopsis: (Break) Join hands circle left — walk around corner — see saw own — men star right — left allemande — weave ring — do sa do — promenade (Figure) One and three promenade halfway — two and four right and left thru — flutter wheel — sweep one quarter more — pass thru — do sa do — spin chain thru — girls circulate — turn thru — left allemande — promenade.

Comment: A revival of a previous successful release. Music is good with a figure dancers

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4761B **Candlelight Waltz** by Emmett & Monette Courtney

enjoyed. Callers will need to be aware when figure starts and opener and break ends. It's a continuous move that does not hurt the figure. Nice job by Lem. Rating: ☆☆☆

GREEN GREEN GRASS OF HOME — Hi-Hat 5008
Key: E Flat Tempo: 128 Range: HB Flat
Caller: Ernie Kinney LB Flat
Synopsis: (Break) Heads ready grand Parade (Figure) Heads square thru — do sa do corner — spin chain thru — girls circulate twice — turn thru — left allemande — do sa do own — swing corner — promenade (Alternate figure Plus one) Heads curlique — walk and dodge — circle four — make a line — slide thru — spin chain the gears — square thru three hands — swing corner — promenade.
Comment: A smoothy using a grand parade opening followed by a nice figure the dancers enjoyed. Tempo seemed fast for listening but danced nicely. Good music. Overall a good release. Rating: ☆☆☆☆☆

THE MUSIC BOX DANCERS — Bogan 1314
Key: D Tempo: 132 Range: HC
Caller: James Martin LA
Synopsis: Complete call printed in Workshop.

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Comment: A nice endeavor to make a different type of record. Had mixed dancer reaction. Slowing music will help. Instrumental nicely played with good piano interpretation. Figure has average movements. This could be a sleeper. Rating: ☆☆☆☆

ALL I HAVE TO DO IS DREAM — Red Boot 245
Key: D Tempo: 132 Range: HC Sharp
Callers: Mike & Malinda Hoose HD
Synopsis: (Break) Four ladies chain — rollaway — circle left — rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — with sides make right hand star — heads star left — same two do sa do — curlique — scoot back — swing corner — promenade.
Comment: Nice instrumental with an average figure. Uses second voice. Tune is an established melody. Good banjo lead with organ assist. Not a bad overall issue by Red Boot. Rating: ☆☆☆

ANYONE WHO ISN'T ME TONIGHT — Ranch House 601
Key: C Tempo: 130 Range: HC
Callers: Darryl McMillan & Tony Oxendine LC

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Synopsis: Join hands circle left — left allemande corner — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — down middle right and left thru — square thru four hands — do sa do — make an ocean wave — swing thru — spin the top — boys move up right and left thru — square thru three quarters — swing corner — promenade.

Comment: Two exceptional releases on Ranch House this month. This one includes a drop of the melody until dancers are moving only to the rhythmical beat. Makes an interesting record. Rating: ☆☆☆☆

HOEDOWNS

SAXY LADY — A-live Sound H001
Key: G **Tempo: 128**
Music: A-live Sound Studio Band — Banjo, Guitar, Saxophone, Drums, Bass, Accordion

PICK-A-DILLY — Flip side to Saxy Lady
Key: G **Tempo: 128**
Music: A-live Sound Studio Band — Banjo, Guitar, Saxophone, Drums, Bass, Accordion

Comment: A polka band sound with an accordion lead offers at least a different concept than recently heard. The sweet sax may not be readily accepted. On Pick-a-Dilly the opening banjo lead is quite acceptable.Rating: ☆☆☆

SHAKEYTOWN — Hi-Hat 641
Key: D **Tempo: 130**
Music: Del Kacher — Guitar, Bass, Piano, Banjo

BEAR IN THE AIR — Flip side to Shakeytown
Key: E Flat **Tempo: 130**
Music: Del Kathcer — Guitar, Bass, Piano, Banjo

Comment: Another pair of good hoedowns released this month. These are very well balanced in this reviewer's estimation and callers will enjoy having them in their collection.
Rating: ☆☆☆☆

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RATTLER — Blue Star 2097
Key: A **Tempo: 134**
Music: Bayou Rambler — Fiddle, Guitar, Bass, Drums

ARMS — Flip side to Rattler
Key: G **Tempo: 134**
Music: Bayou Ramblers — Fiddle, Guitar, Bass, Drums
Comment: These tunes are quite different in their instrumentation. Rattler features a fiddle and Arms features a deep sounding guitar and piano with muted fiddle in background at times. Rating: ☆☆☆

RHODE ISLAND RED — Blue Star 2099
Key: G **Tempo: 130**
Music: Bayou Ramblers — Guitar, Fiddle, Bass, Saxophone, Piano

HURRY — Flip side to Rhode Island Red
Key: C & D **Tempo: 130**
Music: Bayou Ramblers — Guitar, Fiddle, Bass, Saxophone, Piano
Comment: A new sound on Blue Star in some aspects using different types of instrumental leads including saxophone. Callers should enjoy these. Two of the better ones in a long time. Rating: ☆☆☆☆

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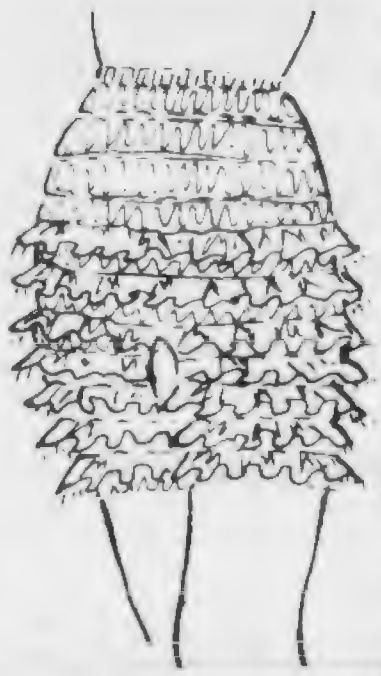
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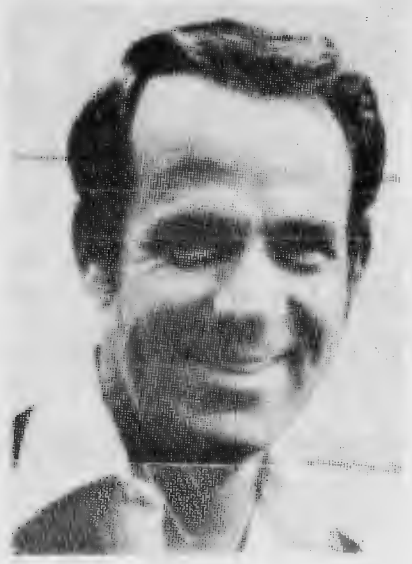
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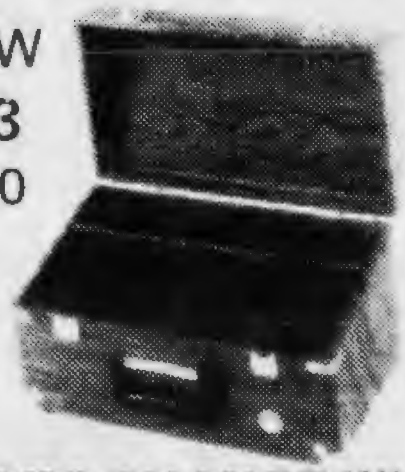


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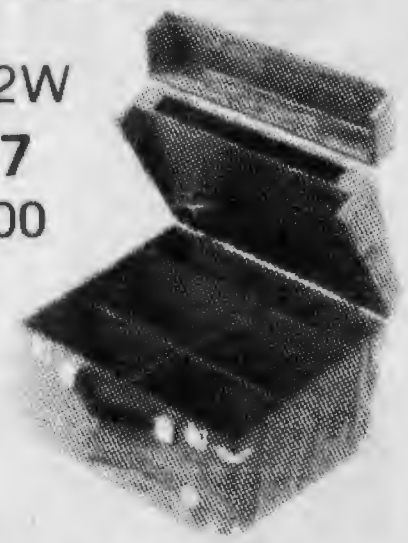
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Caller: Johnny Creel, Flip Inst.

1177 — Early Morning Rain
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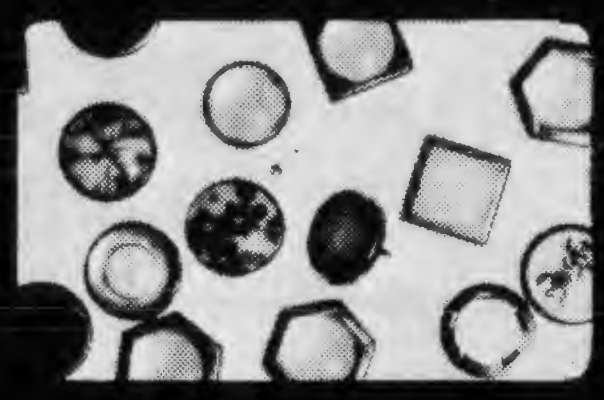
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(**WORLD,** *continued from page 43)*

centennial of the city of Mesa, Arizona, the Mesa Checkmates Square Dance Club invites one and all to its "102 Square Dance" (one hundred and two years of square dancing) to be held Saturday, February 23rd in the new Mesa Centennial Hall. Callers for the occasion are Gaylon Shull and Bob Wickers with rounds cued by Bob and Wilma Anton and Ed and Alma Skiba. The dance level will be Mainstream + 2. For information contact the club president, Lyle Morrow, 928 East 8th Place, Mesa 85203; telephone (602) 964-2205.

California

The 4th Annual Fall Festival of the Cow Counties Hoedown Association was a most successful event last September. More than 1,800 dancers enjoyed the three days, dancing some 25 hours to more than 40 callers and cuers. Workshops, panels, after parties, commercial booths and exhibitions were also on the schedule. Now planning ahead to the 5th Festival, the committee in charge will include additional RV spaces in 1980 so that

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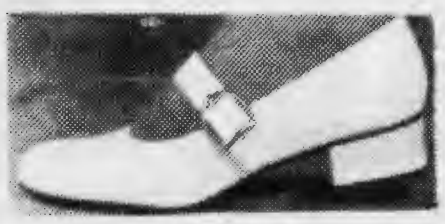
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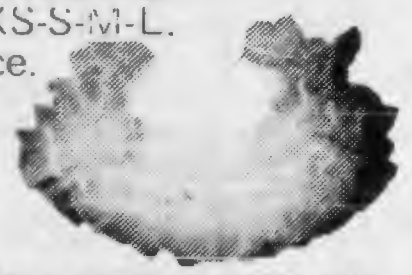
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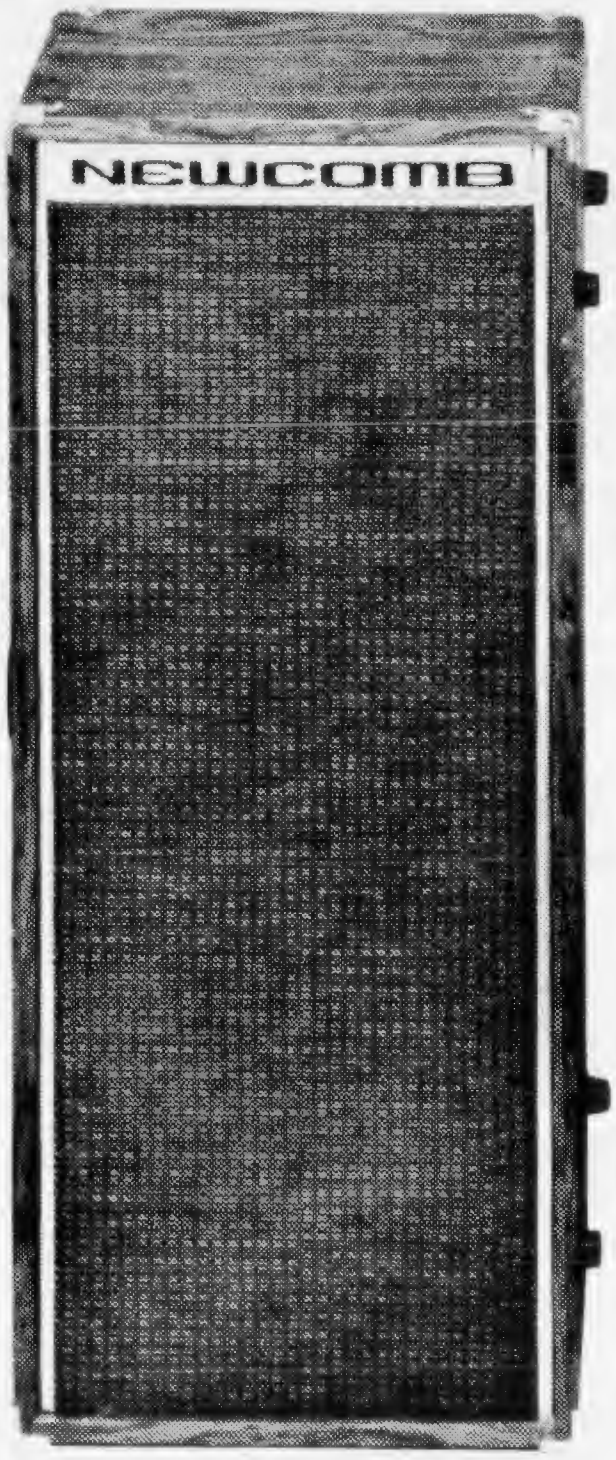


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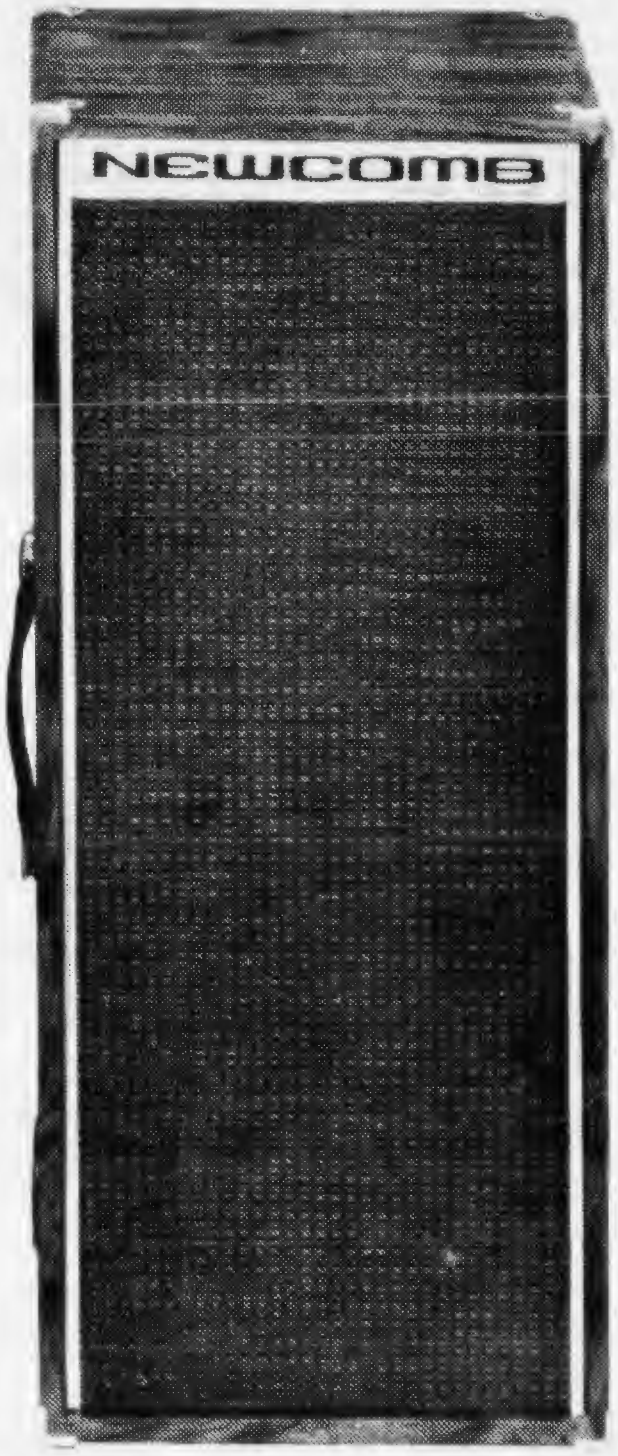
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Feb. 1-2 — 20th Annual Dixie Jamboree, Civic Center, Montgomery, Alabama
Feb. 1-3 — 31st Annual Jamboree by the Sea, Community Center, Oceanside, California
Feb. 1-3 — Winter Holiday Turkey Run, State Park, Marshall, Indiana
Feb. 8-9 — 11th Annual Sweetheart Dance, Fultondale Community Center, Fultondale, Alabama
Feb. 15-16 — 2nd Annual S/D Jamboree, Old Recreation Hall, St. George, Utah
Feb. 15-17 — Island Festival, De Gray Lodge, De Gray State Park, Arkadelphia, Arkansas
Feb. 15-17 — Starduster's Sweetheart Ball, Western Hi, Las Vegas, Nevada
Feb. 15-17 — 8th Almond Blossom Festival, Memorial Hall, Durham, CA
Feb. 16 — Loveland Sweetheart Ball, Loveland High School, Loveland, Colorado

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RR 129 I RECALL A GYPSY WOMAN - Pat
RR 130 WHO AM I TO SAY - Kip
RR 131 MUSIC IS MY WOMAN - Ernie Kinney
RR 132 I HAD A LOVELY TIME - Wade
RR 133 ME AND PAUL - Bob
RR 134 SAIL AWAY - Wade
RR 135 NEVER DID LIKE WHISKEY - Pat
RR 136 LOVING YOU IS A NATURAL HIGH - Wade
RR 137 RED BANDANA - Kip
RR 138 NEXT BEST FEELING - Wade
CIRCLE D — CD 214 OLD TIME LOVING - Mike Litzenberger
RR 2000 YOU ARE MY FAVORITE THING/END OF THE WORLD - Wade (Country & Western - not a square dance)

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TB 205 Sweet Melinda by Will Larson
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Feb. 22-23 — Permian Basin S/R/D/ Festival, Coliseum, Odessa, Texas
Feb. 23 — T & D S/D Assn. Hoedown, Union Hall, Trail, British Columbia
Feb. 23 — Austin S/R/D Assn. Dance, South Austin Recreation Center, Austin, Texas
Feb. 23 — 102 Square Dance, Mesa Centennial Hall, Mesa, Arizona
Feb. 29 — Sadie Hawkins Day Dance, Bacon School, Hinesville, Georgia
Feb. 29-Mar. 1 — ABAC Spring Swing, Abraham Baldwin Jr. College, Tifton, Georgia
Feb. 29-Mar. 1 — Iowa State S/R/D Convention, Hilton Coliseum, Ames, Iowa
Feb. 29-Mar. 1 — 7th Annul Hoover Dam Festival, Elton Garrett Jr. High, Boulder City, Nevada
Mar. 1 — Southland Festival, Greyhound Race Park, West Memphis, Arkansas
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Mar. 14-15 — 11th State Convention, Rivergate Convention Center, New Orleans, Louisiana

Mar. 14-16 — 14th Annual S/R/D Fiesta, Kern County Fairgrounds, Bakersfield, California

Mar. 15 — 12th Annual Ruy Camp Callers Memorial S/D, World Congress Center, Atlanta, Georgia

Mar. 15 — 3rd Annual Pot O'Gold Festival, Merchant's Bldg. at Four States Fairgrounds, Texarkana, Texas

Mar. 15 — 14th Annual ORA Spring Swing, Bell Auditorium, Augusta, Georgia

Mar. 21-22 — 25th Annual Sweetheart Festival, Downtown Holiday Inn, Jackson,

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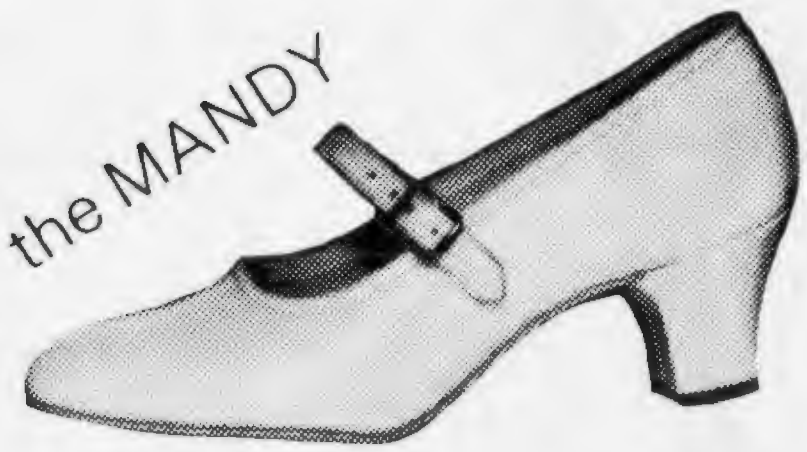
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Folsom, Pa. 19033

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Williamport, Pa. 17701

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Dallas, Tx. 75206

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412 W. Sam Houston
Pharr, Tx. 78577

ONELL'S APPAREL AND RECORDS
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Lubbock, Tx. 79413

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Square-Rounder Building
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Joe Saltel



Aubry Amator

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by Daryl Clendenin

C-028 KISSES FOR ME
by Gordon Sutton

C-027 HANDCUFFED TO A HEARTACHE
by Jim Davis

ROUNDS

C-1003-A JAILHOUSE
by Ray & Betty Hanna

C-1003-B TONIGHT
by Koko & Gordon Sutton

Order Direct or from your nearest Record Dealer

(**HAWAII,** *continued*)
compensate the airfare to Hawaii.

If you can help please write or call their contact in California for more information: Phil Scoma, 15114 Elmbrook Drive, La Mirada 90638 (phone: 714-521-6419).

The Sunset Promenaders of Holualoa, Hawaii, thank you for any help you might extend.

IN MEMORIUM

Charles Tottle, editor for 14 years of LET'S SQUARE DANCE, monthly publication of square dance activities in Great Britain, passed away October 3rd. He will be sorely missed by his many dancing friends.

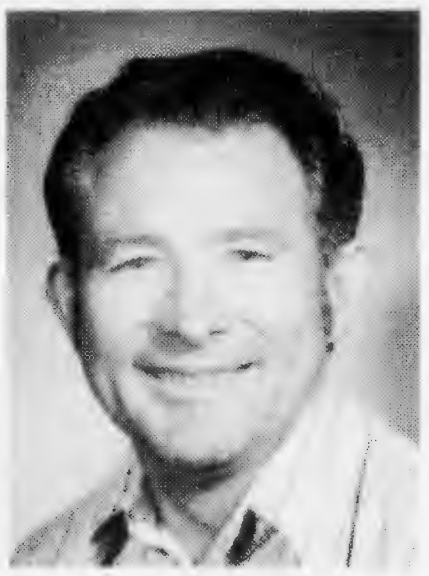
Ernie Jordan, active caller for 22 years in California, Nevada and Idaho, passed away August 4th. A dedicated club caller, distance or money meant little to him in his love of the activity.

Our condolences to the families of these two gentlemen.

Short obituaries are run as received. Space does not always allow for more than just a line or two. Send notices to this publication.



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(**GOLDEN WEDDING,** *continued from page 29)*

YELLOW ROCK and look at VENUS AND MARS. However when U TURN BACK, don't DRIFT AROUND for you may be caught in a TIDAL WAVE and end in BITS AND PIECES.

Then, as you JOURNEY ON, if you wish to try SOMETHING NEW, perhaps you will STROLL AND CYCLE or even SCOOT AND RAMBLE. It would be fun to CHASE THE RABBIT or make a DAISY CHAIN, but be prepared to BOX THE GNAT and SWAT THE FLEA.

And, finally, when you go ALL THE WAY AROUND AND A LITTLE MORE, I suggest that you TURNABOUT and CHECK IN at home, for you will need to HUDDLE UP and REJUVINATE. However, beyond a shadow of a doubt, you will PERK UP when it is time to STIR THE BUCKET for the next square dance.

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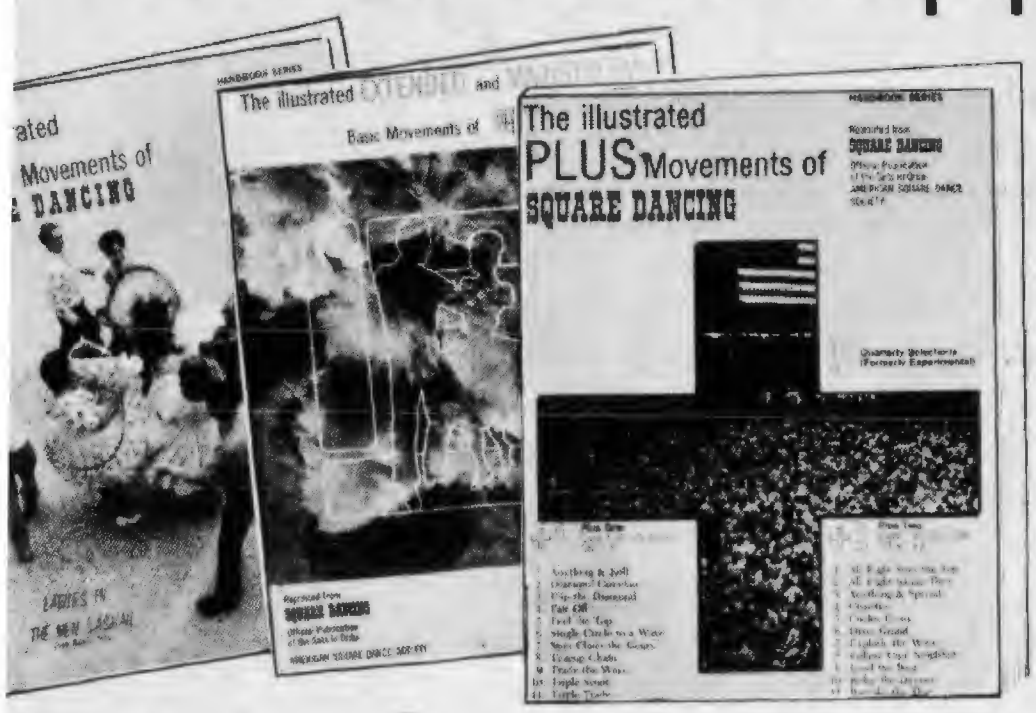
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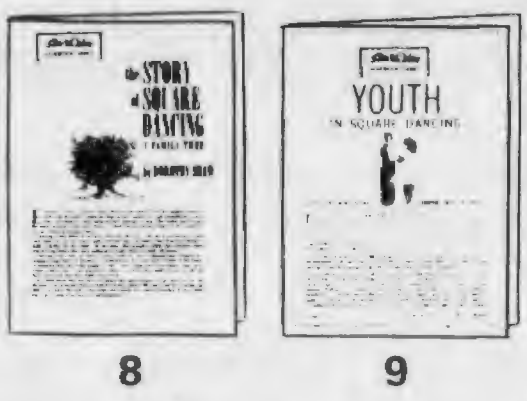
See box at far right for separate postage charges on most of these items.



1 2 PLUS



3 4 5 6 7



8 9

HANDBOOK LIBRARY

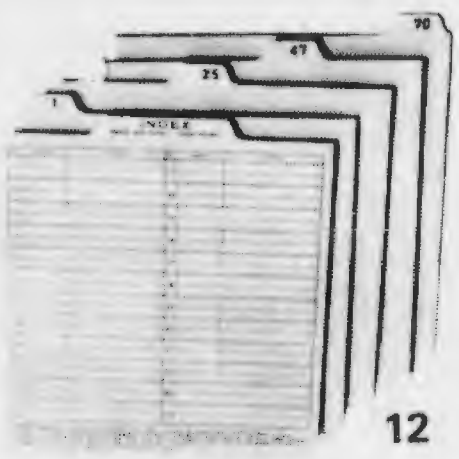
1. Basic Movements (30¢ each, $20.00 per 100)
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8. The Story of Square Dancing — Dorothy Shaw (50¢ each)
9. Youth in Square Dancing (50¢ each)



10

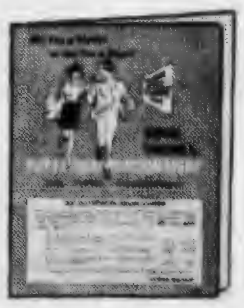


12

10. Plastic Record Sleeves ($12.50 per 100, plus $2.00 postage)
12. Record case index divider cards ($3.25 per set plus $1.50 postage)



13



14



15

13. SQUARE DANCING Magazine Binders in durable bright red vinyl ($4.25 each plus postage — 1 or 2 binders $1.25; Add 25¢ for each additional binder)
14. Non-Dancer Promotional Four-page Flyer ($3.00 per 100; $20.00 per 1000) (Postage $1.00 per 100)
15. Basic Check Lists — Corresponding to the 2 Basic Handbooks ($1.00 per dozen) (Postage 40¢)



18



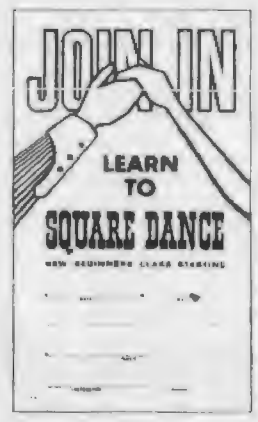
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18. & 19. Temporary Name Tags indicate 18 or 19 ($2.75 per 100; minimum order 100) (Plus 50¢ postage per 100)



20

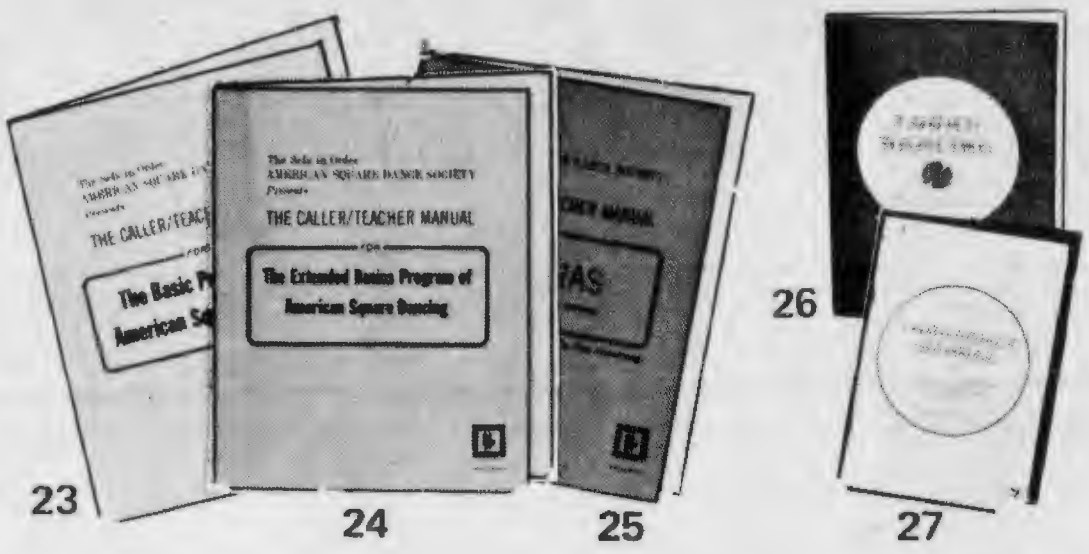
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22



20. Learn to Square Dance Poster (black & red ink) ($1.50 per dozen; minimum order 12) (Plus 50¢ postage per dozen)
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23 24 25 26 27

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Please add the following postage on items listed:

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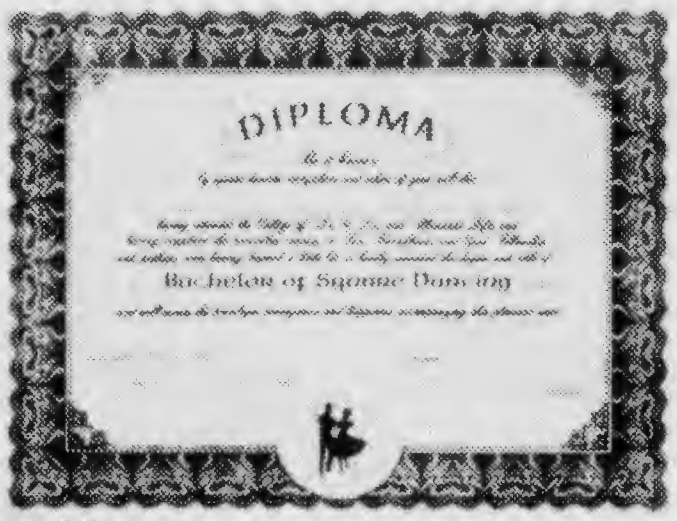
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NOTE: In most cases it is far less expensive and much faster to ship by United Parcel. We would have to have your street address rather than a post office box number to ship via UPS.

23. Caller/Teacher Manual for the Basics ($5.00)
24. Caller/Teacher Manual for the Extended Basics ($5.00)
25. Caller/Teacher Manual for Contra Dancing ($5.00)
26. American Round Dancing — Hamilton ($2.50)
27. Round Dance Manual — Hamilton ($5.00)



28 29



30



31

28. Square Dance Diplomas — for your graduates. Minimum order 10 (10¢ each)
29. Round Dance Diplomas — Minimum order 10 (10¢ each)
30. Microphone Cozy ($7.80 plus $1.00 postage)

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fashion feature



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